TIRUPPUDAIMARUDUR MURALS AND WOOD CARVINGS

Documentation of the Murals and Wood Carvings in the *Narumpoonathaswami* Temple, *Tiruppudaimarudur*



Dr. R. Kannan, Ph.D., I.A.S.,
Additional Chief Secretary,
Tourism, Culture and Religious Endowments Department,
Government of Tamil Nadu and Commissioner of Museums,
and
Dr. R. Balasubramanian, Curator, Education Section,
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S. Ramakrishnan IAS (Retd)
Former Chief Information Commissioner of Tamil Nadu

22nd April, 2014

FOREWORD

The ten thousand year old Indian culture is not only the oldest living culture in the world, but also it is the only culture that has maintained a continuous link with its hoary past. From the pre-Harappan period and perhaps from an even earlier period of cave art to the art, religion and culture of Hindu, Buddhist and Jain periods and the ennobling scriptures like the Vedas, the product of oral tradition, the Tamil songs, the paintings and sculptures in the caves and later in structural monuments is one continuous organic link. Indian society today still practises many of the customs described in its literature and depicted in visual form as paintings and sculptures.

South India is a cradle of civilisation. Civilisation existed here more than 10,000- 15,000 years before the present. Its highly advanced civilisation has produced its famous temples. These serve as repositories of architecture, art and culture. The sculptures, bronzes, paintings and the murals in the temples show by their highly stylised features that they are the flowers and fruits of this highly evolved civilisation.

The Government Museum, Chennai is one of the great museums of the world. It stands second in India in terms of its size and its collection. It is the second oldest museum in India having been started in 1851 AD. Documentation of the collections is an important work of the Department of Museums as a purveyor of knowledge in addition to entertaining and educating the public. The Government Museum, Chennai has a tradition of original and path breaking publications to its credit. Some of the notable Indologists like Dr. George Bidie, Dr. Edger Thurston, Dr. F. H. Gravely, Dr. A. Aiyyappan, T. N. Ramachandran, C. Sivaramamurti and others worked in this Museum and wrote books. These have become standard reference material in their respective fields.

Dr. R. Kannan has headed the Department of Museums from 1999 onwards for several time spans. He also headed the Department of Archaeology concurrently on and off. He has conserved and restored many monuments and temples. He has also created several galleries and refurbished several old galleries in the Government Museum, Chennai and other museums. He has written several books and monographs touching almost all the aspects of South Indian Archaeology earlier. He is one of the few officers of the Indian Administrative Service who is an administrator turned Archaeological Conservator-cum-Museologist. He currently works as Additional Chief Secretary, Tourism, Culture and Religious Endowments department in the secretariat while holding additional charge of the Department of Museums, the latter being his labour of love.

When I was the Secretary for the Tamil Development, Culture and Religious Endowments Department in 2001 AD, I felt that it would create synergy if the Departments of Archaeology and Museums were merged. This is the position in many other states like Andhra Pradesh etc. Also, the then incumbent of the post of Commissioner of Museums, Dr.R.Kannan, Ph.D., IAS had acquired considerable technical expertise in his field. Therefore, it would be better if he was also given charge of archaeology, where a lot of work for conservation of monuments had to be done. Accordingly, I issued a government order merging the two departments of archaeology and museums in Tamil Nadu for the first time and making Dr Kannan, Ph.D., I. A. S. the Commissioner of the combined two departments vide G.O. Ms. No. 238 T.D.C. Department dated 1.10.2001, though he had started working as Commissioner in Charge from 1.7.2001 itself.

I am happy to note that the decision paid off. After 1961, when the State Department and archaeology was formed it was only in 2002 that work of conservation by the department itself was taken up. This decision in 2001 resulted in conservation of many monuments given up for lost for the first time in the history of the State Department of Archaeology. He has also done outreach activities in archaeological conservation by writing the archaeological prescription for the *kumbhabhishekam* (a temple ritual of conservation and cleaning performed usually once in 12 years) of the *Ramaswamy* Temple at *Kumbakonam* under instructions of the then Commissioner for Hindu Religious and Charitable Endowments, Thiru M.A.Gowri Shankar, IAS (Retd) and Sri *Naganathaswamy* Temple at *Manambadi* Village, Kumbakonam Taluk at the request of the then Collector of Tanjore district, Thiru Kosalram, IAS. The temple was about to be demolished for road widening. He is providentially the Secretary of the combined departments of Tourism, Culture and Religious Endowments. He stepped in to get it declared as a State Protected Monument under the **Tamil Nadu Ancient and Historical Monument and Archaeological Sites and Remains Act, 1966 (Tamil Nadu Act 25 of 1966)** in 2014. He also took similar steps for protecting a wayside heritage *mandapa* in Virudhunagar district used by travellers for rest during the ancient days like the ***Sarais*** of North India. The *Ramaswamy* Temple is the best conserved among the temples at *Kumbakonam* for whom *kumbhabhishekam* was performed during the period.

The 151st Anniversary celebrations of the Government Museum, Chennai in 2003 A.D. was the *summum bonum* for the museum in the last fifty years. He was praised for his work in his public address by His Excellency Dr A.P.J.Abdul Kalam, the then President of India.The Hon'ble Chief Minister Selvi J Jayalalithaa was the prime mover for the refurbishment of galleries, conservation of the museum, theatre and other heritage buildings. The entire credit for transforming a 19th Century museum into a 21st Century museum must go to her vision backed by the necessary financial and administrative support. The vision was translated into reality by Dr. R.Kannan, I.A.S. and his team.

The Bronze gallery of the Government Museum, Chennai is world renowned. This was refurbished and the galleries on three floors were created entirely by Dr. R.Kannan, I.A.S. in 2003. After 1961, when the State Department of Archaeology was formed, it was only in 2002 that the work of conservation by the department itself was taken up during his tenure. Conservation Archaeology was pioneered in the State Department during this time.

It would be difficult to believe that a person could handle the drought of the century in 2002-2003 as Commissioner of Agriculture and later as Agriculture Production Commissioner cum Secretary, Agriculture and Commissioner of Agriculture with aplomb and simultaneously look after the massive work of renovation and modernisation of the galleries of the Government Museum, Chennai to make it fit for the 151st Anniversary celebrations and the visit of Dr Kalam, the then President of India, the Governor of Tamil Nadu and the Hon. Chief Minister, Selvi J Jayalalithaa, while taking up the conservation and restoration of monuments in the archaeology department for the first time. He also wrote many books on Museology and Archaeology in this period, which were released by the then President of India on 19.6.2003 at the 151st anniversary celebrations in the presence of the Hon. Chief Minister, Selvi J Jayalalithaa, who received the first copies. He has by now conserved and restored nearly 100 monuments and temples.

His technical work and publications have been internationally recognised by his being made an invited Board Member of the Association of International Museums of History at Paris, France, one of three from Asia. Dr. Kannan has written several important books and monographs earlier. These are listed in the list of publications in this book. *His work in conserving and restoring the Government Museum, Chennai has been praised by His Excellency, the President of India, Dr.A.P.J.Abdul Kalam and also commended internationally.*

Dr Kannan has also done outreach activities in archaeological conservation. He has been and is a consultant who has conserved the artefacts of the Madras Government Eye Hospital, portraits of the Surgeons-General of the Madras Presidency in the Government General Hospital, portraits of the former Principals of the Madras Christian College, heritage buildings of the Postal Department, several statues, headquarters building of the Southern Railway (old Madras and Southern Mahratta Railway), Madras High Court etc. He has done pioneering work by conserving and renovating the Danish fort at *Tranquebar*, Manora Tower at *Pattukottai*, the giant granary at *Papanasam* (all in erstwhile undivided Thanjavur District), *Sivan* Temple at *Sivapuram* near Sriperumbudur, the *Tirumalai Naik Mahal*, *Madurai* and many important monuments, which he has covered in his book '*Manual on Conservation and Restoration of Monuments - Proceedings of an Administrator turned Conservation Archaeologist cum Museologist*', 2007'. The *Vittala* Temple at *Vittalapuram* near Kalpakkam just off the East Coast Road is an example of innovation in conservation. This is the first time that Public-Private partnership has been used to make a ruined temple look like a new XVI Century one without deviating even an inch from conservation norms. It has taken time back to 1521 AD.

He has pioneered the use of power tools in conservation in India. He has personally used them to remove the *Amaravati* sculptures embedded in the walls of the Government Museum, Chennai in 1870 which had started absorbing salinity and moisture due to rise in levels of surrounding areas. This was done in 2001 AD, after a lapse of 130 years, when no one dared to touch them. He has saved them for posterity.

Dr. R.Kannan is a versatile personality who is probably the only person in the last century and so far in this century to have written books on Archaeology, Museums, Agriculture and Cooperation, Modern Cadastral Survey using electronic instruments (a first for India), Participatory Rural Approach, Vigilance Handbook, religious books by translating from Sanskrit to English etc. Documentation is second nature to him. He is an academician par excellence who turns also an administrator, equally adeptly when called upon to do so.

But Dr.Kannan has absorbed so much and so fast that he has been able to write books on each subject; not of the indifferent quality one associates with persons who hold out as experts in different fields, but masterpieces, which have been acclaimed as a rich storehouse of knowledge for future generations and scholars. 'He is not a Jack of all trades but master of none; he is master of all trades which he has dealt with'.

He is a person who documents meticulously like the I.C.S. administrators of yester years. This is probably due to his long tenure of more than seven years at the Government Museum, Chennai and also in the Department of Archaeology in various capacities. Despite long years of government service and being in the evening years of his service, he has kept his sensitivity as fresh as a youngster and also his enthusiasm tempered with realism and experience alive. He manages to work as an administrator and technical expert inspecting monuments, galleries of museums etc and supervising the archaeological engineering and technical museological work during the day while becoming a scribe in the night burning midnight oil. This time he has been in charge of the secretariat department of Tourism, Culture and Religious Endowments and in additional charge of the Museums Department while writing this book. A lot of fresh policy initiatives in art, culture, archaeology, museums and Hindu religious institutions characterise this period. Conservation and restoration of heritage structures pending for many years like the National Art Gallery, *Mukhyachaleswara* Temple, Eraniel Palace, S*rirangam* 1000 Pillar Mandapa excavation and conservation, the seven tier rampart walls of *Srirangam* are some of them. He is also editing a book on the reorganised *Amaravati* Gallery, '*Compilation on Amaravati Sculptures and the Conservation and Reorganisation of the Amaravati Gallery'.* He started the work of removing the sculptures in 2001 AD that were embedded in the walls of the museum circa 1880 AD. He has displayed the enthusiasm of the young IAS probationer even as he approaches sixty years and retirement. He climbs hills, temple *Gopuras* etc in the hot sun for conservation. The keen eye for detail and a sardonic English sense of humour characterise his style of writing. He is an academician par excellence who turns also an administrator, equally adeptly when called upon to do so.

He claims that the results achieved by the department are due to the Participatory Approach (PRA) methods used by him. As the PRA facilitator, he has led from the front. This approach creates a free synergistic work atmosphere. But since it involves total transparency, it is very difficult to practice in a government scenario. He has toured all parts of the state and remote parts of the country. He seldom goes abroad since it involves a lot of sanctions. However, his visits to London and China have proved useful for his work.

Dr. Kannan first visited *Tiruppudaimarudur* in 2004. He has persevered and brought out this work ably assisted by Dr. R. Balasubramanian, Curator. "*The Tiruppudaimarudur Murals and Wood Carvings*" is brought out now as the publication of this prestigious institution by Dr. R. Kannan. The *sthalapuranas* and historical events are depicted in the murals and wood carvings in the five tiers of the main *Gopura* of the '***Narumpoonathaswami temple, Tiruppudaimarudur'*** (*Sphutarjuna* in Sanskrit). The murals have been deciphered and placed in their legendary or historical contexts and explained. There are about 150 mural painting panels and 110 wood carving panels. The details of each and every mural depicted has been elucidated in this work. The temple itself is a veritable murals museum. This book is a documentation of the **First K.Lakshminarayanan Endowment Lecture** delivered on 24.01.2014 by Dr. R. Kannan IAS in the

Centenary Exhibition Hall of the Government Museum, Chennai. I presided over the Endowment Lecture. Justice Ratnavel Pandian sat, watched the slide show photographs with explanations and listened with rapt attention for more than two hours despite his indifferent health and advanced age. This shows his passion for the temple and praised Dr.Kannan's work. During the lecture, I referred to his career starting when he was an IAS Probationer in 1981 and I was his Deputy Director and Course Director in the Lal Bahadur Shastri National Academy of Administration. I stated that we the faculty consisting of officers used to discuss about each and every probationer. My colleagues and I felt that he was too thin skinned for government service. *He converted postings like Commissioner of Museums with not even minimal facilities given to him in 1999 AD into an opportunity par excellence and got international recognition.* Most officers given such postings become extremely unhappy and even *demens*. I am happy that he has recently been promoted to the grade of Chief Secretary. His continuing as the Additional Chief Secretary, Tourism, Culture and Religious Endowments Department will be useful for generations to come in terms of conserved and restored temples and monuments.

I am happy that with luck and encouragement, he has been able to make original landmark contributions. Such contributions are to my knowledge very rare in the history of government service.

He has written about 30 books on Agriculture, Religious works, Cooperation, Survey and Land Records, Computerisation, Archaeology and Museums, translation of Sanskrit prayers into English with annotation etc.

He has also edited and written articles in the Journal of the Government Museum, Chennai, the Annual Journals of the Museums Association of India and presented papers *in absentia* in the 6th and 7th Colloquium the Association of International Museums of History at Lahti, Finland and Brazil in 2002 and 2004.

I am happy to know that the *Rajagopura* containing the murals and wood carvings is to be conserved and restored to its old splendour.

Incidentally, I feel I hold the world record for the number of forewords written by any single person. I have written forewords for many books, which Dr.R.Kannan has written. The number of forewords written by me would easily cross the two dozen mark.

I compliment Dr.Kannan for this prolific output which is an efflorescence of Government Museum, Chennai. I am sure that this book will be a valuable reference book in its field in the years to come.

Chennai
22.04.2014

(S.Ramakrishnan)

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PREFACE

India has a ten thousand year old culture. It is the oldest culture in the world. It is the only culture that has survived the onslaught of time and many invasions but is still living. From the rock art in the caves which are dated before even the pre- Harappan civilisation (Mehrgarh Dilji Kot phase circa 8000 BC and the same phase recently discovered in 2003-04 in *Bhiranna*, Haryana in the *Saraswati* River area) to the present day is one grand continuum. Highly stylised couture, sculptures, temples and monuments characterise India even from the Mauryan Era circa 300 BC. Rock art of red ochre and white ochre are seen from hoary antiquity in *Bhimbetka* near Bhopal and *Vellerikombai* in the forests near *Kotagiri* in the Nilgiris in Tamil Nadu. Paintings of vegetable and mineral dyes have evolved around the early Christian Era. The *Ajanta* and *Ellora* paintings near *Aurangabad* circa mainly 7-9th Centuries AD and *Chittannavasal* in *Pudukottai* circa 9th Century AD are the leading species of this genre.

The physical evidence of the ancient Indian culture is the rock and cave art, exquisite sculptures, temples and archaeological monuments that we see today. Archaeology has mainly three branches, epigraphy, iconography and conservation. Caring for the ancient monuments and keeping them in a proper state of repair is the prime duty of every Indian. This ensures that we do not cut the umbilical cord with our hoary past. The work of preserving our past falls under Conservation Archaeology mainly dealing with ancient monuments which could be *Stupas*, temples, mausoleums, forts, towers and other structures.

Conservation is preservation using traditional methods and modern methods like chemical conservation of paintings in addition to vegetable and mineral dyes which are the mainstay. Chemicals are used only where absolutely necessary to preserve the ancient monuments, paintings, manuscripts etc on an as is where is basis i.e. the status quo. Restoration is applying the mind of the archaeologist, referring to past records like old photographs, paintings, descriptions in historical documents like travelogues of writers and of course, projecting the mind of the present day archaeologist into the mind of the past sculptor or painter to restore it to its original position. This involves some additions, which are in the nature of filling in of the gaps. However, it is not a licence to create an entirely new structure or painting as is commonly misunderstood. There is a strict code of conduct for the Conservationist - Archaeologist and Conservation- Archaeology. This is according to UNESCO norms and the Venice Charter, 1964.

I have conserved nearly 40 monuments and temples as Commissioner of Archaeology and Museums in 2001-2002. I was Commissioner of Museums from 1999-2004; the merged post of Commissioner of Archaeology and Museums in 2001-2002 and additional charge for Archaeology in some spells till 2003. I was given the order to restore two *Tanjore* paintings in the *Madurai Meenakshi* Temple by the Special Commissioner of Hindu Religious and Charitable Endowments Department, Thiru T.R.Srinivasan I.A.S. The two paintings have as their theme the Divine Wedding of Goddess *Meenakshi* and her divine coronation. They were restored by a team consisting of Chemists of the State Archaeology and Museums Department, art teachers and students trained in Tanjore panel paintings. Gold rakes were used.

I am happy to have pioneered the use of power tools in conservation in India. I personally operated the drill cum- chipper etc in 2001 AD and used them to remove the *Amaravati* sculptures embedded in the walls of the Government Museum, Chennai circa 1880 AD. The same power tools were used in *Tiruppudaimarudur* by Curator, Dr. Balasubramanian, whom I trained in 2001-2004 in the use of power tools. The sculptures have been re-displayed in the reorganised and refurbished *Amaravati* Gallery. The work continued when I returned as Special Commissioner of Museums in 2006-2007. The work was completed in 2014 by him. The *Amaravati* Gallery was recently opened to the public by the Hon'ble Chief Minister Selvi J Jayalalithaa on 26.07.2014.

I returned as Commissioner of Museums in charge in addition to my regular post of Principal Secretary, Tourism, Culture and Religious Endowments, Government of Tamil Nadu from April - June 2013 and again from December 2013 (upgraded in the grade of Chief Secretary as Additional Chief Secretary from February, 2014) till date.

Our first introduction to *Tiruppudaimarudur* was on 01.04. 2004, when the Hon. Justice S. Ratnavel Pandian (Retd. Supreme Court of India) invited us to the temple to document and restore the mural paintings on the inner walls of the *Rajagopura*. Our party consisted of : Dr.R.Kannan, Commissioner of Museums, Thiru K.Lakshminarayanan, Assistant Director of Museums, Thiru. R.Balasubramanian, Curator, Thiru. Govindaraj, Curator and Thiru. G.Ramesh, Photographer.

At that time, Thiru Lakshminarayanan was the senior archaeology expert in the Department of Museums. Thiru R.Balasubramanian was his junior. Now, Thiru Balasubramanian who is himself retiring in December, 2014 is the expert. Sadly, Thiru Lakshminarayanan passed away in 2004.

Since 2004, I have been visiting the temple and the nearby *Gajendra Varada* Temple at *Athazhanallur* almost every year. It is only now that the efforts to document have fructified as the First Lakshminaryanan Endowment Lecture delivered by me on 24.01.2014. It was fittingly presided over by Thiru S. Ramakrishnan IAS (Retd), the Secretary of the Culture Department who thought that I would deliver by creating synergy if the State Departments of Archaeology and Museums were combined. He issued the Government Order in June, 2001. ***He is a person who can rightly be described as a great man.*** He has been the boss first in Culture and later as Chief Secretary Grade Secretary, Food And Cooperation Department, when I was the Registrar of Cooperative Societies in 2004-2006. Incidentally, I wrote two books, one of them being the landmark book,

Centenary of the Cooperative Movement in Tamil Nadu with special reference to the year 2004-05 documenting the history of the cooperative movement.

The lecture on *Tiruppudaimarudur Murals* was attended among others by Justice Ratnavel Pandian, who despite his indifferent health and age sat through for nearly two hours. He greatly appreciated the work done as excellent.

The present main post of Additional Chief Secretary of the secretariat department with combined charge of Tourism, Culture (Departments of Museums, Archaeology, Art and Culture) and Religious Endowments (Hindu Religious and Charitable Endowments - HR & CE) has enabled the use of the synergy created for conserving and restoring temples in accordance with archaeological norms for the first time in the state. There are nearly 39000 temples and religious endowments in the state. Being the Commissioner of Tourism and Managing Director, Tamil Nadu Tourism Development Corporation (in additional charge) from 2.6.2014 has further cemented the synergy. Of course, the last may not be for a long duration.

The efforts at conservation of the temple are still on. The most recent *Kumbhabishekam* was on 14.07.2013 at which I was present. In fact, when some poles were stuck into the murals through the *tala-koshtas* (windows) in each tier of the *Gopura*, I physically personally removed them to save the paintings. It is hoped that the physical conservation of the *Raja Gopura* to the limited extent necessary to plug leakage will be over soon. Work has started based on my archaeological prescription and that of Thiru K.T. Narasimhan, Consultant Archaeologist of the Government of Tamil Nadu (see Annexures). Chemical conservation of the paintings and wood work based on the opinion of the expert committee led by the near octogenarian chemical conservationist Thiru Veeraraghavan, Deputy Superintending Archaeological Chemist, (Retd.), ASI is also set to start. It will be in full swing after the physical conservation is over. It is conceived as a five year project but I hope it will be over in three years given the full support of the government. We will be able to present the photographs of the conserved and restored paintings (wherever possible), wood work and *Raja Gopura*, once the work is over.

Thiru R. Balasubramanian, Curator is the joint author of this book. He has been an invaluable help in doing the research and assembling the information from the sources pointed out by me and on his own. He has worked in the nights poring over the photographs to decode them. He made many visits to gather information. For instance, when I pointed out the old descriptive labels on the paintings circa 16th Century AD, he had to make a visit to take fresh photographs so that the labels would also be visible. He was asked to use his skill and knowledge to remove the cement layers on the wooden floors in the five tiers of the *Rajagopura* of *Tiruppudaimarudur* temple. This work was completed in four days without any vibration to the ancient structure in March, 2014. The wooden floor has now emerged.

Thiru Ramesh, the photographer has done invaluable work with a cheerful countenance. He must have climbed up the musty tiers many times and taken photographs at impossible angles. The visual evidence is the

corner stone of this book. He has taken photographs in 2004, 2007 and 2013. We have used the best photographs since as is natural there has been a lot of deterioration of the murals since 2004.

The work was not without its funny aspect. Once my wife had to climb the five tiers to take dictation as I deciphered the episodes in the paintings and the figures in the wood carving based on visuals and reinforced by the descriptive labels! It is a tough life to be with an archaeology researcher, even as his spouse.

Tiruppudaimarudur Temple

The village *Tiruppudaimarudur* is about 7 Kilometres to the north of the town of *Viravanallur* in the Ambasamudram Taluk of Tirunelveli District, Tamil Nadu. The *Siva* temple of this village is called as *Narumpoonathar* temple and is situated at the confluence of two rivers *Tamraparni* and *Ghatana Nadi*. Local people believe this spot as the confluence of five rivers.

Narambunathar Siva temple stands facing east. The earliest structure of this temple goes back to the age of early *Pandyas* (Circa 8 - 9th Century AD). The temple was later expanded by the imperial *Cholas* and later *Pandyas* (10 - 13th Century AD) with various additions. *Cheran Mahadevi*, the nearby town appears to have been the second capital of the Travancore (*Venad*) kings during the period of *Chera Udaya Marthanda Varma*. Another branch of the *Venad* kings had *Kalakkad* another nearby town as their capital. *Tiruppudaimarudur* seems to have been an important outpost with military significance for Maharajas starting from *Chera Udaya Marthanda Varma* till the end of the dynasty. Later it fell to the British during Travancore rule. King *Rama Varma* co-regent of *Bhutalavira Udaya Martanda Varma* Circa 1537 AD appears to have given it its present form with *prakara mandapas*, additional sculptures etc. The work was continuous from the 14th Century AD till the 17th Century AD. A temple those days functioned as the seat of administration and treasury with even a garrison being quartered there. The outer *mandapas* in the courtyard served as barracks.

The main *gopuram* has five tiers. Each tier has a central pillared aisle with free space on either side. The first tier measures about 11 metres long and 4 metres broad. The next three tiers are in decreasing sizes with the last fifth tier having a *Sala* top (some call it barrel vault with reinforcement by wooden beams). It is the smallest tier. It is called as *Chitra Gopura* since it has paintings. The last fifth tier having a curved V shaped top is what is called in Tamil as *Sala* type. The roof is reinforced with wooden beams and cross members. Some call it barrel vault type roof.

These five tiers contain excellent mural paintings and exquisite woodcarvings assignable to *Vijayanagar* (14th - 16th Century AD) and *Nayak* (16th -17th Century AD) periods. The actual work appears to have been done by the *Travancore* artisans under the orders of the *Venad* Kings. The walls as well as the capital of wooden pillars of the aisle and beams have been decorated with paintings and carvings. These paintings illustrate scenes from the *Sthala Purana, Tiruppudaimarudur Purana, Madurai Tiruvilaiyadal Purana, Periya Purana, Valli Thirumanam, Ramayana* and *Mahabharata*. Besides the *puranic* themes, secular scenes of socio-economical events of *Vijayanagar* period are also vividly painted. Even figures of Portuguese, Arabs and Chinese as seen at *Hampi* and other *Vijayanagar* period paintings are depicted here.

Red, thick yellow, green, violet and white colour pigments using vegetable and mineral dyes have been used for these paintings. Green and red predominate.

The paintings and wood carvings have been photo documented by Thiru Ramesh of our museum. The paintings have been identified as Fresco-Secco after comparison with *Sittannavasal* and other sites. This is borne out by scientific analysis by the Indira Gandhi Centre for Atomic Research, Kalpakkam. Thiru Veeraraghavan felt that it was tempera. This might be in a few select places where the paintings might have been retouched later. The paintings in several places have labels in Tamil script of the 16^{th} - 18^{th} Centuries AD explaining the paintings. This is an unusual feature found here.

Modern vandals have tried to write their names on these exquisite pieces of art or carve them on the wood. The wooden structures especially on the fifth tier (apsidal) themselves are in danger of decay and destruction. It is a national and international duty to preserve these rare pieces of art for posterity for which the Government Museum, Chennai and its staff are giving their technical know- how as part of outreach activity.

The work started with an Announcement by the Hon. Chief Minister Selvi J Jayalalithaa in the Legislative Assembly in 2013 for *Suchindram Thanumalayaswami* Temple and other temples where there were such murals. The Government Order of 2013 merging the related departments of Tourism, Art and Culture, Archaeology, Museums and Hindu Religious and Charitable Endowments at the Secretariat level created the synergy necessary to evolve and execute such a conservation project involving several agencies; most of all the related departments have to pull in the same direction. The *Suchindram* temple has similar paintings and wood work to that of *Tiruppudaimarudur*, which are in a much better state of preservation. As an offshoot, this temple has been taken up. The work in *Suchindram* on similar lines is being done apace. Dr. Balasubramanian and I hope to document that work also may be after our retirement.

The Hon'ble Chief Minister Selvi J Jayalalithaa herself has given a statement under Rule 110 in the Legislative assembly that the work will be carried out at a cost of Rs.1.42 Crores. This shows the importance given to heritage preservation, culture and this work.

In 2007, I have written a book '*Manual on Conservation and Restoration - Proceedings of an Administrator turned Conservation Archaeologist cum Museologist'. This is a reference book for all monuments secular and religious in South India. In that book, which mostly covers physical conservation, there is an exhaustive chapter on chemical conservation with practical examples of the work done, both in-situ and outreach.*

I have given archaeological notes of inspection for the physical conservation of *Tiruppudaimarudur* temple on 8.6.2013 followed up by Thiru Narasimhan on 7.1.2014. The report of the Chemical Conservation Expert Committee was given on 14.03.2014 (See Annexure IV) . The detailed note by Thiru K.T.Narasimhan focusses on the *Gopura* containing the paintings at the *Mahadwara* (main entrance) of this temple. Thiru Narasimhan has been appointed as the Archaeological Consultant of the Government of Tamil Nadu in 2013.

The Hindu Religious and Charitable Endowments Department headed by the Commissioner, Thiru P. Dhanapal has been showing keen interest in this conservation work which is a first for them. There are several temples which have such paintings of the *Vijayanagara* era. There are in rare cases *Chola* period paintings also in the about 39000 temples and institutions under the control of the Hindu Religious and Charitable Endowments (HR & CE) Department. It is proposed to take up in addition to *Suchindram* and *Tiruppudaimarudur*, the *Varadaraja Swamy* temple in *Kancheepuram* which also has murals. This is the first phase. The line department viz. the HR & CE Department has to continue with such sustained zeal, not usually found in India in the future.

This conservation work is a monumental work since a lot of damage by way of water, vandalism, flaking and peeling of the paintings has occurred. Similarly, the woodwork is also being conserved. Limited restoration of the paintings is being done in accordance with the archaeological principles as enshrined in the Venice Charter 1964 and Vienna Memorandum of UNESCO 1972.

The field of conservation archaeology is a minefield strewn with the careers of many an archaeologist and archaeological engineer. This is true especially in India where inaction is not a problem in public service, but action, which leads to a problem like the collapse of a pillar, or roof cries for a scapegoat; a scalp has to be sacrificed. Luckily, there have been no failures so far. My scalp and of those who associated with me has been safe so far.

The Government Museum, Chennai where I served in several spells from 1999-2004, 2006-2007, April-June 2013 and again from December 2013 till date (in charge - the main post was Principal Secretary and now Additional Chief Secretary , Tourism, Culture and Religious Endowments) has a record of excellent publications of pioneering value in the fields of art, archaeology, numismatics, zoology, geology, botany, anthropology etc . These publications have been documented in the Web Site of the Government Museum, Chennai, a site praised by the President of India, Dr.A.P.J.Abdul Kalam during the 151st Year celebrations in 2003. The site is rated as one of the best in the world of museums still after nearly 15 years.

Like the old British India hands, I have repeated my usual *modus operandi* of recording happenings on the model of the British I.C.S. administrators.

In all my work I use the methodology of the Participatory Approach (Participatory Rural Appraisal in jargon). Sharing is the characteristic of the PRA Approach as contrasted with hoarding as in the Normal Approach. I have tried to share what I have learned. This book is meant as a 'learning from experience' material for all those involved in the conservation movement of our ancient heritage - academicians, architects, engineers, archaeologists, museologists, students and historians of the future.

The foreword has been written by Thiru S.Ramakrishnan. I.A.S. (Retd.), the Chief Information Commissioner of Tamil Nadu (Retd.). He has written the forewords for many of my books. When the first ever International Conference held by the Government Museum, Chennai in 2001 was in difficulties since the

chief guest, the first civil servant of the state did not want to come for personal reasons, he came in unannounced and sat on the last row. This gave a morale boost that went a long way in ensuring its success. When there was praise from the President of India himself for this writer for the work done in the museum on the occasion of the 151st Anniversary, the great man was nowhere to be seen. He was like what Dr.Abdul Kalam, the President of India has recorded in *Wings of Fire* of Dr. Brahm Prakash, who was at hand when there were difficulties and receded into the background to allow the subordinate to bask in glory when there was success. We all need role models who inspire.

George Santayana, the great philosopher stated, “When experience is not retained as among savages, infancy is perpetual. Those who cannot remember the past are condemned to repeat it”. This is how history repeats itself. This is truer of India than any other country as our history shows. It is also said that much of Indian history is undocumented or very poorly documented, so much so that Indians are supposed to have very poor historical sense. This publication is aimed at averting such criticism and problems for future generations.

I hope that this publication, which contains a lot of technical details will be of use to the conservation movement of our ancient heritage, academicians, architects, engineers, archaeologists, museologists, students and historians of the future.

21-03-2014 (**Dr. R. Kannan**, Ph.D., I.A.S.)

To

The memory of late Sri.T.S.Padmanabha Iyer (Retd), Superintending Engineer (P.W.D) British India & Composite Madras State, my grandfather on his centenary (1901-2001) and my uncle late Sri.P.Subramanian. Also to Ms.Lalitha, my mother, Smt.Seetha, my wife, Mr. Sridar Padmanabhan Kannan, my son, Smt. Ananthi, daughter-in-law and Ms. Shrikalaa, my daughter for their encouragement and help.



(**Dr. R. Kannan,** Ph.D., I.A.S.)

Acknowledgements

The help of some of the officers of the departments of Archaeology and Museums has to be acknowledged. The names are :

1. Thiru P. Dhanapal, Commissioner of Hindu Religious & Charitable Endowments Department.
2. Thiru K.T. Narasimhan, Retd. Superintending Archaeologist, Archaeological Survey of India, Chennai circle. 3.
3. Dr. Vasanthi, Commissioner of Archaeology in charge.
4. Thiru K. Sekar, Curator, Children's Museum, Government Museum, Chennai.
5. Thiru Marudupandian, Guide, Bronze Gallery, Government Museum, Chennai.
6. Thiru Ramesh, Photographer, Government Museum, Chennai.
7. Thiru Panneerselvam, Assistant Photographer, Government Museum, Chennai.
8. Tmt. Thara, Steno-Typist, Government Museum, Chennai.
9. Tmt. Jayalakshmi, Private Secretary to the Additional Chief Secretary, Tourism, Culture and Religious Endowments Department, Government of Tamil Nadu, Fort St. George, Chennai 6000 09.
10. Thiru R. Sivanandam, Epigraphist, Department of Archaeology, Chennai.
11. Thiru P. G. Loganathan, Epigraphist, Department of Archaeology, Chennai.
12. Thiru Ulagiah, Archaeologist, Department of Archaeology, Chennai.
13. Thiru Kanaka Sundaram, Executive Officer, Arulmigu Narumpoonathaswami Temple, Tiruppudaimarudur.

LIST OF PUBLICATIONS WRITTEN BY THE AUTHOR, DR.R. KANNAN, Ph.D., I.A.S.

1) Monograph - A holistic approach to dating in Ancient History especially Indian History (2000)
2) Documentation on the Cannons in the Government Museum, Chennai (2000)
3) Manual for Disaster Management in Museums - R. Kannan (2001)
4) Participatory Rural Appraisal in Action (The impact on Rural Women of PRA and Participatory Approaches in a Government Run Rural Development Programme) (2001)
5) Iconography of Jain Images in the Government Museum, Chennai along with the late Thiru K.Lakshminarayanan, Retd. Assistant Director, a great scholar who did the research work (2001)
6) Iconography of Jain Images in the districts of Tamil Nadu (covering the Museums of the Department of Archaeology and Museums) Volume II along with the late Thiru K.Lakshminarayanan, Retd. Assistant Director, a great scholar who did the research work (2002)
7) Documentation of the text of Son-et-lumière on the Rock and Cave Art Galley in English and Tamil (2 books) (2002)
8) Documentation of the text on the Video clips on the touch screen on the Rock and Cave Art Gallery. (2002)
9) Manual on the Numismatics Gallery in the Government, Chennai (2003)
10) Monograph on the Rock and Cave Art Gallery in the Government Museum, Chennai (2003)
11) A Manual on the Holographic Gallery in the Government Museum, Chennai(2003)
12) Souvenir on the 151st Anniversary Celebrations (2003)
13) Manual on the Bronzes in the Government Museum, Chennai (2003)
14) Guide to the Exposition on the Progress of Industries and Handicrafts of Tamil Nadu in the Government Museum, Chennai along with the late Thiru K.Lakshminarayanan, Retd. Assistant Director (2004)
15) Proceedings of the National Seminar on Present Trends in Museology General Editor (2004)
16) Proceedings of the Seminar on Our Role in Protecting Cultural Heritage (2002)
17) Perambulation Notes of the Commissioner of Agriculture, 2002-2004
18) WTO - Seminar Proceedings on Agreement on Agriculture (2003)
19) Training Manual on Watershed Management (2003)
20) Hi-Tech Training to 1400 Technocrats of Agriculture, Horticulture, Agricultural Marketing Departments Training Guide 2003-2004 (2004)
21) Edited several issues of the Journal of the Government Museum, Chennai (1999- 2004, 2006 & 2007)
22) Centenary of the Cooperative Movement in Tamil Nadu with special reference to the year 2004-05.
23) Management of Cooperatives in Tamil Nadu With Special Reference To 2005-2006 (2006)
24) Manual on Conservation and Restoration of Monuments: Proceedings of an Administrator Turned Conservation Archaeologist Cum Museologist, 2007, Government Museum, Chennai - 600008 (2007)
25) Sri Mahalakshmi Suprabhata Stuti and other prayers to Goddess Mahalakshmi by Sri Ubhaya Vedanta Maha Vidwan Saralakavi Padur Puranam Sri Raghavachariar translated into English, MB Publishers, Mylapore, Chennai 600004.(2008)

26) Unravelling the Mystery Behind the Diagram in the Form of *Chakras* (Sacred Circles) in Mehrangarh Fort, Jodhpur , Maharaja Man Singh Pustak Prakash, Jodhpur (2009).

27) The Tamil Nadu Survey Manual, Volume IV, I Edition, 2010 dealing with Electronic Survey for Modern Survey Using Global Positioning Systems (GPS) and Electronic Total Stations (ETS) (2010)

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30) 'Compilation on *Amaravati* Sculptures and the Conservation and Reorganisation of the *Amaravati* Gallery'- Editor. (2014)

Brochures

1. Rock and Cave Art Gallery
2. Botany Gallery
3. Bronze Gallery
4. Brochure "Exposition on the progress of Industries and Handicrafts of Tamil Nadu", Government Museum, Chennai
5. Government Museum, Chennai General Brochure
6. Paintings in the National Art Gallery and the Contemporary Art Gallery of the Government Museum, Chennai
7. Chemical Conservation and Research Laboratory
8. Children's Museum

Videos

1. Bronze making
2. The Museum through the ages (from the 1950s till the present)
3. Retrieving from the Archives the movie on the museum produced in 1971, converting it into CD and submitting it in English
4. Rock and Cave Art
5. Video on the museum in general (present)
6. History of Industry and Handicrafts in Tamil Nadu

Articles

1. Article on the coir industry in the Golden Jubilee Souvenir of the Coir Board.
2. Article on Disaster Management in Museums in the 'Proceedings of the Seminar on Disaster Management in Museums, International Council for Museums, 2003', Paris.
3. Several articles in the Annual Journals of the Museums Association of India.
4. Several articles in several issues of the Journal of the Government Museum, Chennai.
5. Several articles on Participatory Rural Appraisal in Training Manuals published by the Department of Agriculture and Tamil Nadu Agriculture University.
6. Articles in the National Manuscript Mission Magazine in 2007 on 'Unravelling the Mystery Behind the Diagram in the Form of *Chakras* (Sacred Circles) in Mehrangarh Fort, Jodhpur' and also in the Festchrift Volume of Dr.K.V.Raman, the eminent archaeologist.
7. Several articles such as 'Shermadevi A historical enquiry into an old Siva temple metamorphosed over the years into a government quarters'; Swastika - the Ancient Sacred Symbol of Hinduism And its Spread throughout the world in Vedsri, a vedic science magazine and religious and tourism related articles in 'Saranagatham', published by Yogi Ramsurat Kumar Ashram, Tiruvannamalai.

DEDICATION LIST OF DR. R. BALASUBRAMANIAN

To
Rajalakshmi and Ramachandran, my late parents
Smt. Uma Balasubramanian, my wife, Aravind Balasubramanian, my son and Smt. Preethi Aravind, my daughter-in-law.

LIST OF PUBLICATIONS WRITTEN BY THE SECOND AUTHOR, DR.R.BALASUBRAMANIAN, CURATOR, EDUCATION SECTION (ARCHAEOLOGY SECTION TILL RECENTLY)

1. Documentation of wood carving in the Government Museum Chennai (1997).
2. Multi faceted aspect of Ganesa booklet (1997).
3. Documentation on the Cannons in the Government Museum, Chennai jointly with Dr. Kannan, I.A.S. (2000).
4. Catalogue of copper plates in the Government Museum, Chennai from 1918 (2012).
5. Guide to the Hindu Sculptures in the new entrance gallery in the Government Museum, Chennai (2014).
6. 'Compilation on *Amaravati* Sculptures and the Conservation and Reorganisation of the *Amaravati* Gallery' (2014) - Edited by Dr. R.Kannan, I.A.S.

This book is the redaction of the First K. Lakshminarayanan Endowment Lecture delivered by Dr. R. Kannan, Ph.D., I.A.S., Principal Secretary, Tourism, Culture, Religious Endowment and Commissioner of Museum (in-charge) on 24-01-2014 at the Centenary Exhibition Hall presided by Thiru S. Ramakrishnan, I.A.S., (Retired) former Chief Information Commissioner of Tamil Nadu in the presence of Justice. S. Rathnavel Pandian (Retired) Supreme Court of India, Thiru S.Dhanapal, Commissioner, Hindu Religious & Charitable Endowments Department, Additional Commissioners of the HR and CE department, Thiru K.T.Narasimhan, Retired Superintending Archaeologist, Archaeological Survey of India, Chennai Circle and other scholars and public.



Thiru S. Ramakrishnan, IAS (R) delivers the presidential address



Dr. R. Kannan, IAS delivers the Endowment Lecture



Justice Ratnavel Pandian flanked by Dr. R. Balasubramanian and Dr. R. Kannan, IAS



A view of the distinguished audience - Justice Ratnavel Pandian - third from extreme left in the front row, Thiru Ramakrishnan, IAS and Thiru K. T. Narasimhan, next to him are seen

Tribute to (Late) Thiru K. Lakshminarayanan, Assistant Director of Museums (Retd.)

*Dr. R.Kannan, I.A.S. **



Dr. R. Kannan, Ph.D., IAS., Tvl K. Lakshminarayanan, inspecting the murals in the Third Tier (2004)

Thiru K. Lakshminarayanan born on 06.09.1946 joined the Department of Museums as Assistant Curator in 1968 after completing M.A.(History) in Pachaiyappa's College, Madras. He was promoted as the Curator of the Government Museum, Pudukottai and subsequently transferred to the Government Museum, Salem. He came back to the Madras Government Museum in 1999 (Government Museum, Chennai) as Curator for Education. He was promoted finally as Assistant Director (Technical) in October 2001. He passed away on 17.8.2004 after a brief illness due to Hepatitis B. The illness it was surmised was due to the reappearance of Hepatitis- A that he had in the 1970s as Hepatitis- B in 2006. The doctors could not diagnosis any other cause.

I was with him till the last even though he retired on 31.05.2004 and I handed over charge of the Department of Museums on 19.6.2004, which I held as Additional Charge of Department of Museums in addition to the post of Agricultural Production Commissioner and Secretary to Government, Agriculture Department, Government of Tamil Nadu from which I was transferred as Registrar of Co-operative Societies.

I used to attend on him during his illness both in his quarters and at the hospital whenever time permitted, which was quite frequent.

The qualities of head and heart of Thiru K. Lakshminarayanan if described would read like panegyric. Every human being has defects but in Lakshminarayanan's case even if there were any, they were not noticeable.

His spiritual journey is very interesting. He started as an atheist in his student days. He actively campaigned for the DMK during the 1967 General Elections. In his last days, he became a believer in Hinduism and a *Vishnu Sahasranamam* cassette rendered by the late Smt. M.S. Subbulakshmi was played when his body was laid in his residence at my instance.

He had a deep knowledge of Hinduism and Iconography as it was his calling, though he was an atheist. I would not be guilty of exaggeration if I were to state that from 1999 till 2004 when I was closely associated

with him, I found him a ready source of knowledge on Philosophy, Architecture and Iconography. He was one of the greatest scholars of Hindu, Jain and Buddhist Iconographies in the world.

When I used to goad him to write books at the frantic pace at which administrators are called upon to deliver the goods, he would say that he would relax and write after his retirement. Alas, he did not survive retirement by more than a couple of months. At that time, I told him that there was no point in having accumulating so much knowledge if it was not shared and made available to the world.

I did not realise that what was the output of those five years at my goading would be the only output that he would share with the world. In retrospect, I am glad that I made him give off his knowledge, which I put into British English while questioning him all the time so that the output would be of the highest quality. We have written several books jointly and individually in the period 1999-2004. The 151st Anniversary of the Government Museum, Chennai was celebrated on 19.6.2003. Nearly thirty books and brochures written by me with his assistance were released by the then President of India, His Excellency Dr.A.P.J.Abdul Kalam in the presence of Governor, His Excellency Thiru Ramamohan Rao and Hon. Chief Minister of Tamil Nadu, Selvi J.Jayalalithaa.

He was a Museologist par- excellence. He was a great help to me in re-organising the Bronze Gallery with the latest technology; Octanorm of Germany type showcases, some patterned on Click of England along with Computer Aided Design enabled a massive refurbishment and reorganisation within a short period of five months. This was a command performance for the 151st Anniversary Celebrations at which the President of India, Dr. A. P. J. Abdul Kalam was the chief guest. He worked almost single handed on the new gallery, An Exposition on the Progress of Industries and Handicrafts of Tamil Nadu which was set up at the instance of the President.



Dr. R. Kannan, Ph.D., IAS., and Tvl K. Lakshminarayanan inspecting the murals in the Fourth Tier (2004)

His Excellency, the President of India Dr. A.P.J. Abdul Kalam was also known to him due to his association with the Tamil language. At the time of 151st anniversary, Dr. Kalam took a photo in front of the Nataraja in the Cosmic Diorama showcase with his personal camera. He interacted personally with Thiru K. Lakshminarayanan for a couple of minutes. But at no point of time did Thiru K. Lakshminarayanan let it be known till the moment the President himself talked to him, that he knew the President earlier. This was the epitome of humility and learning, a hallmark of the true scholar.

He has written several books from 1999 till 2004. “Salem City and an Ethno History” was published in 1999

co-authored with two others. A book in Tamil on "é UJ ef ®k ht £l eha ¡ f ®f hy Á%g§ f Ÿ" (Naik Period Sculptures of Virudhunagar District) was written on the occasion of the opening of the Virudhunagar District Museum in 2002. He was an authority on Jainism. He did much of the research work for the two books written jointly by us. He also wrote a book "nr y « k ht £l ¡ nf h£i l f Ÿ" (Forts of Salem) in Tamil in 2000.

I still recall when he had put up the skeleton for the book 'Manual on the Bronzes in the Government Museum, Chennai' that we would sit in front of the computer at my residence at 10 0' Clock in the night correcting and referring for the questions that I used to ask on the bronzes. The typological descriptions and the concepts behind the iconography would take long to debate and then be put down in script. Even now, I can visualise him sitting next to me while I sit on the computer typing away, answering my questions referring with several books while munching *vadas* and drinking a cup of tea, which we mutually shared brought in by my wife and served by her.

The following books were written by him co-authored with me:

1. "A Guide to The Exposition on the Progress of Industries and Handicrafts of Tamil Nadu"
2. Iconography of the Jain Images in the Government Museum, Chennai (Madras)
3. Bulletin of the Chennai (Madras) Government Museum "Iconography of the Jain Images in the Districts of Tamil Nadu (Covering the Museums of the Departments of Archaeology and Museums)


Dr. R. Kannan, Ph.D., IAS., Tvl K. Lakshminarayanan, R. Balasubramanian and Govindraj inspecting the Sala roof in the Fifth Tier (2004)

He had a great collection of books which are now in the Muhammadan Public Library, No.1, Triplicane High Road, Triplicane, Chennai-600 005 to which they were given by his closest friend Advocate Mr. Mohammed Sheriff.

A condolence meeting was held on 30.6.2006 after I re-joined the museum on 14.6.2006. An Endowment Lecture in his memory was supposed to be instituted by His Excellency, Thiru. Sumit Nakandala, Deputy High Commissioner of Sri Lanka and his wife Mrs. Dammika Nakandala in the presence of Thiru. K.T.Narasimhan, Superintending Archaeologist, Archaeological Survey of India. Finally, the lecture was funded by the Maharajah Educational Trust, Erode by Thiru Paramasiva Gounder. The endowment took off in 2014 after one more round of my taking over as Commissioner of Museums. I was Commissioner in 1999-2004 (first in full charge and then full additional charge), Special Commissioner in 2006-2007 (2nd round), Principal Secretary (changed nomenclature for Special Commissioner grade) to Government,

Tourism, Culture and Religious Endowments Department, Fort St. George and in additional charge of Museums from April 2013 to June 2013 and finally at present Additional Chief Secretary, Tourism, Culture and Religious Endowments Department, Fort St. George and in additional charge of Museums from 1.12.2013 till date.

Thiru Lakshminarayanan had no desire for money or power. Even those who benefited by him and still harmed him, he would forgive. He would do them good. This, I came to realise on more than one occasion. He would be calm and unperturbed in the many situations when all those around him were at the height of fluster.

For his epitaph, I would suggest

'Herein lies a man who embodied the qualities of humility and humanity;
he was a realised soul - *Svayam Siddha'*.

* *Additional Chief Secretary, Tourism, Culture and Religious Endowments Department, Fort St. George and in additional charge of Commissioner of Museums, Government Museum, Chennai-8*

Table of Contents

Chapter I

TIRUPPUDAIMARUDUR (*SPHUTARJUNAM*-Sanskrit)



Dr. R. Kannan, Ph.D., IAS., Tvl K. Lakshminarayanan and R. Balasubramanian standing before The Tiruppudaimarudur Narumpoonathaswami Temple (2004)

Tiruppudaimarudur is a small village situated in *Ambasamudram* taluk of the ***Tirunelveli*** District, on the southern bank of the *Tamraparni* River. The present temple structure dedicated to Lord *Siva*, ***Sri Narumpoonathaswami*** (S*phutarjuna*) and Goddess *Rudraksha* **Gomati Ambal**, is of early *Chola,* later *Pandyan* times, later expanded during the *Vijayanagar* period and *Naik* period with magnificently decorated *gopuras*. Since the area was under the *Venad* rulers, they have directed the actual work. The earliest inscriptional reference is in the *Velvikkudi* Copper Plate which records the victory of *Kochchadaiyan Ranadheeran* (670 - 710 AD) over *Ay Vel* (*Venad* ruler). *Kochchadaiyan*, the *Pandya* king belongs to the 7th - 8th Century AD. The *Linga* idol of Lord *Siva* may be of the early *Pandya* period or even before. The idol of the Goddess is *Swayambhu* (i.e. natural not by human hands). It has a lot of undulations on the surface. The *Sthala Purana* attests to this. It states that Lord *Siva* ordered *Viswakarma*, the celestial architect to make an idol of Goddess *Uma* from the *Gomati* region of the Himalayas. She was brought by *Adi Manu* from there to *Tiruppudaimarudur*. The ***Gomti*** or ***Gomati*** **River** is a tributary of the *Ganges* River. According to Hindu mythology, the river is the daughter of Sage *Vashista.* The idol appears to be of Himalayan granite stone and looks like *Rudrakshas* bound together. The *Gomti* originates from *Gomat Taal* which is also known as *Fulhaar jheel*, near Madho Tanda, *Pilibhit*, India. It extends 900 km (560 miles) through Uttar Pradesh and meets the Ganges River near Saidpur, Kaithi in Ghazipur.

Our first introduction to *Tiruppudaimarudur* was on 01.04. 2004, when the Hon. Justice S. Ratnavel Pandian (Retd. of the Supreme Court of India) invited us to the temple to document and restore the mural paintings on the inner walls of the *Rajagopura*. Our party consisted of : Dr. R.Kannan, Commissioner of Museums (myself), Thiru K. Lakshminarayanan, Assistant Director of Museums, Thiru R.Balasubramanian, Curator, Thiru Govindaraj, Curator and Thiru G.Ramesh, Photographer.

Since then, the first author, Dr. Kannan has been visiting the temple and the nearby *Gajendra Varada* Temple at *Athazhanallur* almost every year. It is only now that the efforts to document have fructified as the First Lakshminarayanan Endowment Lecture delivered by him on 24.01.2014.



Tiruppudaimarudur - Kumbhabishekam - Amman and Swami Vimanas seen in the background - 15.07.2013

The temple has exquisite murals and teak wood carving badly in need of conservation and where needed restoration.

The efforts at conservation of the temple are still on. The most recent *Kumbhabishekam* was on 14.07.2013 at which the first author (Dr. Kannan) was present (Photo). In fact, when some poles were stuck into the murals through the *tala-koshtas* (windows) in each tier, the first author physically personally removed them to save the paintings. It is hoped that the physical and chemical conservation will be over in three to five years. The *Raja Gopura* is being conserved to the extent necessary to plug leakage. It is hoped that we would be able to present the photographs of the conserved and restored paintings (where possible) and wood work carving as an addendum to this book.

The photographs of the *Raja Gopura*, important idols like the emerald *Nataraja* ensemble, *Raja Gopura* and the paintings themselves are given in this book.



Dr. R. Kannan, Ph.D., IAS., Tvl K. Lakshminarayanan, R. Balasubramanian and Govindraj inspecting the murals in the Second Tier (2004)

A bird's eye view of *Tiruppudaimarudur* and *Narumpoonathaswami* temple (*Sphutarjunam*)

The village *Tiruppudaimarudur* is about 7 K.M. to the north of the town of *Veeravanallur* in the Ambasamudram Taluk of Tirunelveli District, Tamil Nadu. The *Siva* temple of this village is called as *Narambunatha Swamy* temple and is situated at the confluence of two rivers *Tamraparni* and *Ghatana Nadi*. Local people believe this spot as the confluence of five rivers, *Karayar, Servalar, Ghatana, Chittar* and *Tamraparni*. We visited the temple in 2004 at the instance of Justice Ratnavel Pandian (Retd) of the Supreme Court of India. In 2004, Thiru Lakshminarayanan passed away soon after retirement. We have been visiting the temple off and on. The project to restore the murals got a fillip in 2013 when I was again given the post of Principal Secretary, Tourism, Culture & Religious Endowments. The K. Lakshminarayanan Endowment Lecture was instituted by M/S Maharajah Educational Trust, Erode whose Chairman is Thiru Paramasiva Gounder. I (Dr. Kannan) have written a eulogy on the late Thiru K. Lakshminarayanan.

Narambunathar (*Narambunatha*) *Siva* temple stands facing east. The origin of the present structure of this temple goes back to the age of early *Pandyas* (Circa 8th - 9th Century AD). The temple was later expanded by the imperial *Cholas* and later *Pandyas* (10th - 13th Century AD) with various additions. The *Venad* kings were the local rulers under the over lordship of the later *Pandays*, *Vijayanagara* and *Naik* rulers. They were the ones who actually expanded and renovated the temple especially after the advent of *Naik* rule. The temple town now a village appears to have been an important centre of the Travancore (*Venad*) kings and an outpost of the *Kalakkad* branch of the *Venad* dynasty. *Vira Kodai Sri Aditya Varma* (1468 - 1484 AD) established his capital at *Kallidaikurichi* near *Tiruppudaimarudur*.

Maharaja Rama Varma appears to have restored the temple. He was called *Veera Rama Marthanda Varma*. He ruled circa 1537 - 1550 AD as co-regent of *Sri Bhutala Vira Udaya Marthanda Varma* (712-725 *Malayalam Era* i.e. *Kollam Era*).

To trace the history has been a difficult task, since the names of the *Venad* kings have names that repeat. *Bhutalavira Sri Vira Udaya Marthanda Varma* made *Kalakkad* as his capital. Since *Tiruppudaimarudur* is the outpost of *Kalakkad*, this deduction is the only logical one (*Nagam Aiya*, 1906, pp.295 - 297). There is another King *Rama Varma* 1724 - 1728 AD (Shungoonny Menon, P, 1878, p. 108), but he could not have constructed the temple or improved it since he himself was under constant threat and warfare with *Ettu Veettil Pillaimar*.

The *Venad* rulers from the 14th Century AD onwards appear to have given it its present form with *prakara mandapas*, additional sculptures etc. The much later King *Rama Varma* (1724 - 1728 AD) was succeeded by his nephew, the famous *Udaya Marthanda Varma*, the founder of the Travancore Kingdom (1728 - 1758 AD). *Cheran Mahadevi* was the capital of the *Venad* Kingdom for some time (Shungoonny Menon, 1878, pp. 108 - 121).

A temple those days functioned as the seat of administration with even warriors being quartered there. The outer *mandapas* in the courtyard served as barracks. The main *gopuram* has five tiers (*Pancha Tala*). Each tier (*Tala*) has a central pillared aisle with free space on either side. The first tier measures about 11 metres long and 4 metres broad. The next three tiers are in decreasing sizes with the last fifth tier having an apsidal top. It is the smallest tier. It is called as *Chitra Gopura* since it has paintings.



Dr. R. Kannan, Ph.D., IAS., Tvl K. Lakshminarayanan and R. Balasubramanian standing before The Tiruppudaimarudur Naarumpoonatha Swami Temple (2004)

These five tiers contain excellent mural paintings and exquisite wood carvings assignable to *Vijayanagar* (14th - 16th Century AD) and *Nayak* (16th - 17th Century AD) periods. Much of the actual work



Dr. R. Kannan, Ph.D., IAS., Tvl K. Lakshminarayanan, R. Balasubramanian and Govindraj inspecting the murals in the Third Tier (2004)

appears to have been done by the *Venad* artisans under the orders of the *Venad* Kings. The walls as well as the wooden pillars of the aisles and beams have been decorated with paintings. In some cases, the carved capitals of the pillars have also got paintings. These paintings illustrate scenes from *Tiruppudaimarudur Purana, Madurai Tiruvilaiyadal Purana, Periya Purana, Valli Thirumanam, Ramayana* and *Mahabharata*. Besides the *puranic* themes, secular scenes of political and socio-economic events of the *Vijayanagar* period are also vividly painted. Even figures of Portuguese, Arabs and Chinese as seen at *Hampi* are depicted here. The horse trade is given prominence.

From the period of *Deva Raya* circa 1443 AD, the *Vijayanagar* rulers to overcome their weakness in cavalry against the Muslim *Bahmani Sultans*, kept Mohammedan cavalrymen and gave them quarters in *Vijayanagar* itself. They swore allegiance to the copy of a *Qoran* kept at the feet of the Emperor, since they could not directly be loyal to the infidel (A History of *Vijayanagar* The never to be forgotten Empire by B.Suryanarain Row, 1905, AES reprint 1993; pp.286 - 288). We have referred to old books for information. 'Sources of *Vijayanagar* history' by S.Krishnaswamy Ayyangar, Professor of Indian History & Archaeology, University of Madras, (1919) is a valuable source. It contains the inscriptions, always an authentic source. ‘A Forgotten Empire (*Vijayanagar*)' by Robert Sewell, ICS 1900 AES Reprint 2009; p.72) - is another original source.

It is written by Firishtah (from Sewell, R.) that the councillors of *Deva Raya II* felt that the horses of the Deccan were lean and inferior. The bowmen also were inferior to the *Mussalmans*. Therefore, he ordered the *Mussalmans* to be employed as seen above. There are many murals in which the import of Arab horses and trade is shown. Paes, Nuniz, Federici, Sassetti, Couto, Portugese and European chroniclers recorded the greatness of *Vijayanagar*. Paes calls it Bisnaga. Couto writes that the Portuguese lost heavily due to the decline of *Vijayanagar*, since their trade in Arab horses, arms, velvets, satins etc was gone after the fall of *Vijayanagar*. This made the Portuguese lose to Spain and England in the battle for supremacy in India. Kayal, a nearby port of *Tiruppudaimarudur* in present Thoothukudi district was also a centre of Arab horse import (Rajayyan, K, 2005, p.139).

Red, thick yellow, green, violet and white colour pigments using vegetable and mineral dyes have been used for these paintings. Red and Green predominate in the Kerala style murals to which provenance *Tiruppudaimarudur* belongs. Red indicates *Arjuna* while Green denotes *Krishna* or *Rama*. In terms of *gunas*, red indicates *Rajas*, a state of mind of kings, *Brahma* (i.e. they have ego, good and bad) and Green that of *Sattwa*, the highest state of serenity in which *Siva* and *Vishnu* alone are there. Black indicates *Asuras* or *Tamas* (laziness, greed, jealousy etc). **The descriptive labels of the paintings have been written in old Tamil handwritten script below many of the panels. This is a first that we have come across. Some labels do not tally with the murals. Where it is not written, writing what is painted becomes informed conjecture, usually found in Indian history. Hence, there are many versions of history in India.**

The paintings and wood carvings have been photo documented by Thiru Ramesh of our museum.

Modern vandals have tried to write their names on these exquisite pieces of art or carve them on the wood. The wooden structures especially on the fifth tier (apsidal) are in danger of decay and destruction. It is our national and international duty to preserve these rare pieces of art for posterity for which the Government Museum, Chennai and its staff including the authors have given their technical know- how as part of their outreach activity.

A committee of experts for conservation, physical and chemical has been set up by Government of Tamil Nadu under orders of the Honourable Chief Minister Selvi J Jayalalithaa. Thiru K.T. Narasimhan, Retired Superintending Archaeologist, Archaeological Survey of India has been appointed by the Tamil Nadu Government as Archaeological Consultant for conservation of heritage structures including temples under the control of the Hindu Religious & Charitable Endowments Department and State Archaeology Department. His services are also used by the Public Works Department for their landmark heritage buildings like Rajaji Hall etc. Notes of inspection by this author followed up by those of Thiru K.T. Narasimhan for physical conservation have been given (See Annexures). The Chemical Conservation Committee has also given a project report for conservation and restoration of the murals and wood work. The carving is not damaged but the wood is. After the work is completed, we should be able to view the conserved and restored (where absolutely necessary only) paintings and wood carvings in their full glory. An addendum to this volume of photographs after conservation will be published for the benefit of India and the world, may be after the retirement of myself and Thiru Balasubramanian, Curator, God willing.

A few books have been written in English and Tamil have been written on *Tiruppudaimarudur.* They deal with the history, mythology (*Sthala Purana*) and social history based on the inscription, local tales, sculptures, paintings and wood carvings. We have referred to them. They do not deal with almost all aspects, which we have attempted to do. Many concentrate on temple rituals, customs and rituals. The books have been adumbrated in the Bibliography section.

Post Script:

The Honourable Chief Minister Selvi J Jayalalithaa made an announcement on 12/08/2014 under Rule 110 on the floor of the Tamil Nadu Legislative Assembly that these paintings will be conserved at a cost of Rs. 1.42 Crores. This is the green signal for this monumental work. G.O. Ms. No. 236 (RE-5.1) dated 24/09/2014 Tourism, Culture and Religious Endowments Department has been issued to start the work based on the announcement.

Statue of devotee near *Mahadwara* - front and back view

The statue at the entrance is identified as that of a devotee. He is in *tribhanga* pose (bent in three places). He has no sacred thread (*yajnopavita*). A ruler stands stiff even when he is portrayed in prayer pose. *Tamburans,* the rulers of Kerala wear the sacred thread. The statue before the 1995 *kumbhabishekam* was placed along with the *Saivite* quartet*, Appar, Sundarar, Tirujnanasambandhar* and *Manikkavachakar.* Its present placement appears inappropriate.





Statue of devotee near *Mahadwara* - front and back view

Statue of the Chieftain (ruler) at *Athazha Nallur* Temple Front *Mandapa*

The stiff pose of the ruler is seen in this projected figure from the pillar in the front *mandapa* at *Athazha Nallur* temple, which is the neighbouring temple. The time period of the *mandapa* is coeval with that of the front *mandapa* of *Tiruppudaimarudur* temple. The *tribhanga* pose is absent, which bears out our contention.



The stiff pose of the ruler is seen in this projected figure from the pillar in the front *mandapa* at *AthazhaNallur* temple.



The stiff pose of the another ruler (*Nayak / Venad*) is seen in this projected figure from the pillar in the front *mandapa* at *Athazha Nallur* temple.



Nataraja with Vyagrapada, Patanjali and Karaikkkal Ammaiyar - emerald ensemble covered with sandal wood paste to keep them cool; prevent cracks in the idols

Environmental Protection and flood warning

The monkey on the *mandapa* on the bank of the river which also contains inscriptions (see photo in Chapter - III, p.41 - 42) signifies the Maximum Safe Flood Water Level. If the water in the river *Tamraparni* rises beyond this there will be inundation of the village and farm lands. This is a system that pre-dates British India. It shows that even during the *Nayak* (*Venad*) period itself, Indians had early flood warning system. This also served to protect the environment.



Dr. R.Kannan, I.A.S., is standing before the *mandapa* on the banks of the river *Tamraparni* at *Tiruppudaimarudur*. The flood warning monkey sculpture is seen at an angle of 10 O'clock from his head.



Close-up of monkey sculpture



Outer entrance to the *Tiruppudaimarudur* temple

There is no *Raja gopura* in the outer entrance to the *Tiruppudaimarudur* temple. Tall carved pillars open to the sky have been erected. They have a base of about 10 feet height from the ground level adjoining the pillar openings. This is a stylistic feature of late *Pandya* period temples. This can be seen in *Tiruveragam* near Madurai, *Tiruvennainallur*, Villupuram district etc.



Front view of the entrance



Rear view of the entrance

CHAPTER II

INTRODUCTION TO INDIAN PAINTING AND MURAL TRADITION

Indian painting has a very long tradition and history in Indian art. The earliest Indian paintings were the rock paintings of pre-historic times, the Petroglyphs and Petrographs as found in places like *Bhimbetka*, (Seetha Cave, *Perumukkal*) some of them from before 5500 BC. India's Buddhist literature is replete with examples of texts which describe palaces, barracks of the army and the aristocratic class embellished with paintings, but the paintings of the *Ajanta* Caves are the most significant of the few survivals. Smaller scale painting on manuscripts was probably also practised in this period, though the earliest survivals are from the medieval period. Mughal painting represented a fusion of the Persian miniature with older Indian traditions. From the 17th Century AD, the Mughal style was diffused across Indian princely courts of all religions, each developing a local style. Company school paintings were made for British clients under the British Raj, which from the 19th Century also introduced art schools along Western lines, leading to modern Indian painting, which is increasingly returning to its Indian roots.

Indian paintings provide an aesthetic continuum that extends from early civilisation to the present day. From being essentially religious in purpose in the beginning, Indian painting has evolved over the years to become a fusion of various cultures and traditions.

Shadangas of Indian painting

Around the 1st Century BC, the *Shadanga* or Six Limbs of Indian Painting were evolved; a series of canons laying down the main principles of the art. *Vatsyayana*, who lived during the third century AD, enumerates these in his *Kamasutra* having extracted them from still more ancient works.

These 'Six Limbs' have been translated as follows:

1. ***Rupabheda*** -The knowledge of appearances.

2. ***Pramanam*** -Correct perception, measure and structure.

3. ***Bhava*** -Showing feelings on forms.

4. ***Lavanya Yojanam*** -Infusion of grace, artistic representation.

5. ***Sadrisyam*** -Similitude.

6. ***Varnikabhanga*** -Artistic manner of using the brush and colours.

The subsequent development of painting by the Buddhists indicates that these ' Six Limbs ' were put into practice by Indian artists, and are the basic principles on which their art was founded.

Genres of Indian painting

Indian paintings can be broadly classified as murals and miniatures. Murals are large works executed on the walls of solid structures, as in the Ajanta Caves and the *Kailasanatha* temple, Kanchipuram, *Suchindram Thanumalaya Perumal*, *Tiruppudaimarudur* etc. They are rarely Tempera and mostly Fresco-Secco, miniatures are painted on scrolls, palm leaves, *bhoj-patra* and even on paper in later days.

TEXTS ON PAINTING - INDIAN PAINTING

The technique and process of painting, the colours, the tools, the conventions and canons of art criticism are the theme of texts on painting. The *Chitrasutra* in the *Vishnudharmottara* is the one standard text in India. Most of the other books of the medieval period, like the *Abhilashitartachintamani*, *Sivatatvaratnakara*, *Silparatna*, *Naradasilpa*, *Sarasvatisilpa*, *Prajapatisilpa* are from South India. It is very difficult to lay hands on them.

The oldest text which has come down to us today is the ***Chitrasutra*** (7th C AD) in the ***Vishnudharmottara***. It is probably the same as that mentioned by ***Damodaragupta*** in his ***Kuttanimata*** as that mentioned by connoisseurs of art;

Bharataviśākhiladattilav?k?āyurvedacitrasūtre?u /
patracchedavidhāne bhramakarma?i pustasūdaśāstre?u // D Ku??_124 //
ātodyavādanavidhau n?tte gīte ca kauśala? tasyā? /

International diacritical marks placed on the verse are for ease of pronunciation. It may thus be seen that painting was one of the many arts and sciences like music, dance, medicine, etc., each with a standard book written on it by a specialist.

The ***Chitrasutra*** in the ***Vishnudharmottara*** has the most valuable material on the classifications of pictures, painting materials, merits and defects in painting as well as practical hints very useful to painters.

The ***Vishnudharmottara*** covers several subjects like dance, music, prosody, grammar, architecture, sculpture, etc. Painting is also included therein. There is a great stress laid on the close relationship among fine arts like dance, music and art. It gives a classification of painting into *satya*- natural, *vainika* - lyrical, *nagara* - sophisticated, and *misra* - mixed. The origin of art is attributed to the sage *Narayana* who created *Urvasi*, the beautiful celestial nymph, by drawing a beautiful figure on his thigh. This explains the origin of drawing. *Narayana* taught this to *Visvakarma*, who successfully interpreted the entire theme of the universe by imitating it in art.

The *Vishnudharmottara* describes five types of men, *hamsa, bhadra, malavya, ruchaka* and *sasaka*, and corresponding types of women. There are five types of *Rajayogas* in astrology with the same names. They are described as five types of great men. Varieties of hair like *kuntala* (long and fine), *dakshinavarta* (curling to right), *taranga* (wavy), *varidhara* (straight and flowing), *jutatasara* (curled and abundant) are enumerated. Shapes of eyes are described like *chapakriti* (bow-shaped), *utpalpatrabha* (blue-lotus hue), *matsyodara* (fish-like), *padmapatranibha* (lotus-petal like) and *sanakriti* (globular). The iconography of gods is

discussed. In this context the different *sthanas* or poses like *rijvagata* (derived from the straight), *anriju* (the non-straight), *sachikrita* (with a bent body), *sama* (thoroughly bending), *ardhavilochana* (with half eyes), *parsvagata* (side view literally derived from the side), *parivritta* (cheek-turned), *prishthagatta* the back view (lit. derived from the back), *parivritta* (turned round position) are described. Then the principles of *kshayavriddhi* or foreshortening are explained. The text then proceeds to describe *bhittisamskara* or the preparation of the wall for painting. Primary and secondary colours are enumerated, as also their preparation and application.

The classification of pictures as *satya, vainika, nagara* and *misra* comes next. There are three types of *vartana* or shading in a picture recognised; *patraja* (cross lines), *airika* - (stumping) and *binduja* - (dots). The next topic for discussion is merits and blemishes in pictures. This and the subsequent exposition of the philosophy of painting including propriety in painting, the number of *rasas* (taste, sentiment, feeling, emotion, pathos, affection, passion, disposition) that can be portrayed in pictures, with illustrations for each, constitute, as it were, the rhetoric/ expression of art.

Indian Painting

The *Samaranganasutradhara* is another text on art by the *Paramara* king *Bhoja*, but its main theme is architecture. It contains a small section on painting, especially from the point of view of *rasas* (taste, sentiment, feeling, emotion, pathos, affection, passion, disposition) to be portrayed in pictures. *Navarasas* are usually referred to, but Bharata's *Natya Sastra* refers only to eight *rasas*. The *Abhilashitarthachintamani* by King *Somesvara* of the Western Chalukya dynasty of the twelfth century AD, has an interesting chapter on painting. Painting is described in the context of the decoration of the *natyamandapa* (Dancing Hall). The preparation of the wall, (*bhittisamskara*), is first taken up. *Vajralepa* for mixing colours is discussed next. The number of colours, the brushes, their variations and other art materials like *tulika* (powder), *lekhini* (writing-reed), *vartika* (writing quill) are mentioned. Light-and-shade effects produced by colours and their combinations, application of gold-burnishing, etc., are discussed. '*Shilparatna*' classifies the paintings as '*rasa chitra*' (wet paintings made using some sort of paste) and '*dhuli chitra*' (powdered paintings). *Rasa chitra* is almost always drawn using some tool like a brush, a stick or a piece of cloth . The variety of poses, the preparation of forms of icons, varieties of painting like *rasikachitra*, *dhulichitra* (Powder-painting, familiar to Bengali ladies as *Alpona*, was applied as temporary coating of powdered colours on a beautiful piece of ground), *bhavachitra* (portrait expressing feelings), *viddhachitra* and *aviddachitra* are all discussed in this text.

Manasollasa describes the types of *chitras* which are enumerated in the following verse:-

'Bhavachitram tad-akhyatam chittakautukakarakam
Sad-uchchair-varnakair-lekhyam dhulichitram vidur-budhah
Supramanam tatha viddham-aviddham bhavachitrakam
Rasadhuligatam proktam Manasollasapustake'

Which means - "The *bhavachitras* are known to arouse emotion in the *chitta*. The wise know that *dhulichitras* are painted in pure and bright colours. The (paintings) made according to proper (canonical) measurements (*supramanam*) are called *viddha*, whereas *bhavachitra* is *aviddha* and so are the *rasa* and *dhuli* (*chitras*) (Shrigondekar, G.K.,1939)

The *Sivatatvaratnakara*, the seventeenth century text closely follows the *Abilashitarthachintamani*.

Text on Painting

The *Silparatna*, a sixteenth century text by *Srikumara*, has a section on painting styled *chitralakshana* (qualities of good painting). It gives a threefold classification of *chitra* into *chitra* (figure in the round), *ardhachitra* (relief work) and *chitrabhasa* (painting). Five primary colours, i.e. white, yellow, red, black and blue, are recognised. Varieties of *vartikas* (or brushes), varieties of pose, modes of light and shade, mixing of colours, application of gold and its burnishing are explained. This text gives a classification of pictures into *rasachitra* and *dhulichitra* (Powder-painting, familiar to Bengali ladies as *Alpona*, was applied as temporary coating of powdered colours on a beautiful piece of ground). This *rasa* is nothing but the *bhavachitra* of the *Abhilashitarthachintamani*.

The *Naradasilpa* has two chapters. One deals with the *chitrasala* and the other with *Chitralankritirachanavidhi*. The former describes art galleries, while the latter gives a classification of pictures like *bhaumika* - related to the floor, *kudyaka* - the wall and *urdhvaka* - the ceiling. The first corresponds to the *Rasachitra* and *Dhulichitra* of the *Abhilashitartha Chintamani* which is the same as the temporary decoration on the floor like *kolam*, *rangoli* and *alopana*; the painting on the wall is a mural decoration; the third is almost the same, except that it is on the ceiling. Pictorial themes and their appropriate location are also a topic of discussion.

CHAPTER III

OVERVIEW OF THE TEMPLE OF *TIRUPPUDAIMARUDUR* (*SPHUTARJUNAM* - SANSKRIT) ITS HISTORY AND ITS ART TREASURES

Tiruppudaimarudur is a small village situated in *Ambasamudram* taluk of the ***Tirunelveli*** District, on the southern bank of the *Tamraparni* River. The present temple structure dedicated to Lord *Siva*, ***Sri Narumpoonathaswami*** (S*phutarjuna*) and Goddess *Rudraksha* **Gomati Ambal**, is of early *Chola*, later *Pandyan* times, later expanded during the *Vijayanagar* periods with magnificently decorated *gopuras*. The earliest inscriptional reference is in the *Velvikkudi* Copper Plate which records the victory of *Kochchadaiyan* (670 - 710 AD) over *Ay Vel* (*Venad* ruler). Another version gives ***Kochchadaiyan Ranadheeran*** as having reigned from 710 - 735 AD. He was a *Pandya* king. We may state that *Kochchadaiyan*, the *Pandya* king belongs to the 7th - 8th Century AD. The idols may be of the early *Pandya* period or even before. However, the idols of Lord *Siva* and Goddess *Gomati Ambal* may be of the early *Pandya* period circa 5th - 6th Century AD just after the *Kalabhra* period or even earlier to the *Kalabhra* period circa 2nd - 3rd Century AD.

The *Mahadvara* (gateway tower) has five tiers, each one consisting of a teak-wood pillared hall with a beautifully carved wooden ceiling and walls completely covered with exquisite paintings. All the tiers can be reached by a flight of steps. Each tier consisting of the principal longitudinal are flanked in the centre by two pillared aisles of breadth less than the length (like a narrowing parralelogram) provided with a window. The first floor is 11 metres long and 4 metres broad, and the dimensions of each floor decrease gradually from the first to the fifth floor, the last of which is constructed with a *sala* roof.

Inside the rooms are dark as there are only two windows to allow light in; this shortage of light explains why these paintings are well preserved, though vandalised.

The wooden structures, pillars and lintels and the coiffured ceilings are made of wood (South Indian teak).

We are not sure of the technique practised by the local artists for painting the murals. It must be the same technique as used in Kerala temples like Sri *Padmanabha Swamy* Temple, Trivandrum etc. From the broken fragments, we can see that the brick walls are covered with a layer of lime plaster on which colour pigment is applied. The lime plaster measures 2 to 3 millimetres (mm) thickness on which smooth plasters of 0.5 mm thick paint film is applied thereon. Apparently the technique used is that of fresco-secco i.e., mixing the pigments with limewater and applying it on the semi-dry plaster on the wall. However, in some places they have been retouched in later years giving the impression of tempera. This is borne out by analysis of the Indira Gandhi Centre for Atomic Research, Kalpakkam (see Annexure III).

The paintings do not bear the name of the artists. They have descriptive labels in old Tamil script in some cases which enables us to decipher them easily. For the rest, informed conjecture has to be done for decoding what they convey as is usual in Indian history. Some labels are misleading.

The painted panels

In each tier, all the walls are completely covered with paintings. Each panel is divided into three or four long distinct strips with a continuous series of pictures illustrating various episodes. In some of them, a demarcating line is made between the different episodes. At the top of the panels, there is a frieze of stylised peacocks in the first and second tiers; of doves or ducks and flowers in the third tier; and of deer in the fourth tier. In the fifth tier, where they are not damaged, there are ducks on top and floral decorations at the bottom of the panels. The bottom has a wider border decorated with floral designs and ornamental motifs. In the third and fourth tiers below some of the episodes, Tamil labels are found conveying the essence of the episode in a colloquial and brief form. Below several panels, the names of the episodes painted are given in Tamil script of 16 - 18 Centuries AD.

Sthalapuranam: (History of the Temple)

***Purana* Period**

First *Purana*

Indra, Brahma, Vishnu and other *Devas* (deities) were humiliated and harassed by the *asuras* (demons). They planned to hide themselves for some time. They wanted to have a hiding place where they could worship also. They requested Lord *Siva* to show them a place which is equal to *Kasi*. *Siva* asked *Brahma* to throw his *Danda* (staff) in the River *Ganges* and told him to follow it. He said that wherever it stops that is the place for worship. Accordingly, *Brahma* threw his *Danda* in the *Ganges* and sat on his vehicle (*vahana*) *hamsa* (swan), *Vishnu* on his mount *Garuda* (eagle) and followed the *Danda*. It went to the ocean and further travelled upstream and stood at the confluence of *Tamraparni* with four other rivers. It was installed there and *Brahma*, *Vishnu* and the *Devas* started worshipping. This is the place where the present temple stands today. Since in this *sthala,* the *Trimurtis* are present, this place (Temple) is one of the important *kshetras* (divine places).

Second *Purnana*

Saunaka and other *Rishis* wanted to worship Lord *Siva* in the *Sriparvata* (nearby hill) which is surrounded by a forest on a *Sivaratri* (night dedicated to worship of *Siva*), which is a very auspicious day to do special *puja*. They along with *Veda Vyasa* (who redacted the four *Vedas*) and his disciple *Suta* (a *Rishi*) worshipped the Lord.

Third *Purana*

Devendra once seated in his *Indrasabha* witnessed the Dance of *Rambha*. He was so absorbed in the programme that he did not see the coming of his *Guru Brhaspati*. *Brhasapti* got wild and went out. Because of this act *Indra* lost his power. Since his own *Guru* left him *Indra* made *Viswarupa*, son of *Twashttra*, the king of *asuras* as his *Guru*. The *asuras* planned to use this to their advantage and requested *Viswarupa* to favour them. He started a *yaga* (fire sacrifice) in which he offered powers to the *Asuras*. Knowing this due to

his occult powers, *Indra* cut off all the three heads of *Viswarupa* and the three heads became three birds and flew out. Because of his heinous act, *Indra* was afflicted with *Brahmahatti Dosha* (sin of killing a *Brahmin*). At this time *Twashttra* also started a *yaga* to annihilate *Indra*. *Vrittrasura* was created from this *Yaga* and he fought with *Indra. Indra* lost the battle. With the advice of *Brahma*, *Indra* got the Spinal cord of *Dadichi* (a *Rishi*) and *Maya* (the divine architect) made *Vajrayudha* (thunderbolt weapon). With it Indra killed *Vrittasura*. *Indra* was afflicted with the sins of all these killings. He went and worshipped in many places to wash off the sins committed. When he reached this place and was bathing in the ghat behind this temple he got rid of his *Brahmahatti Dosha*. Hence, this ghat is called as "*Surendra Moksha Tirtha*" (sacred water that redeemed *Indra*, the king of the *Devas*).

Indrani, wife of *Indra* went to many places in search of her husband *Indra* and threw white *Jamun* seeds but it started flowering only in *Tiruppudaimarudur*. She felt that this was the place fit for worshipping. She started doing *puja* and she got back her husband. Even today this white *Jamun* tree (*Syzygium cumini*) stands witness to this act behind the temple.

Fourth *Purana*

Adi Manu (First Manu), son of *Adi Brahma* (First *Brahma*) went to the places wherein *Svayambhu Lingas* (naturally/spontaneously manifesting *Linga*) were installed and started worshipping them. When he came to this *sthala*, he saw *Parvati, Lakshmi* and *Sarasvati* worshiping a *Linga* under the *Maruda* tree (***Terminalia arjuna***). He rushed to worship. But when he approached they disappeared and *Adi Manu* took his sword and thrust into the tree to hold it in place while he tried to cut off his head. Blood was oozing out from the place where the sword was thrust. He was asked to stop the act and Lord *Siva* gave *Darshan* (manifested) to him. Further, *Adi Manu* wanted to build a temple there and the Lord asked him to find out the *Svayambhu Linga* (in the tree) and place it in the temple. We could see the image of *Adi Manu* in the *Manimandapa* in the *Amman sannidhi*. The *Swayambhu Linga* manifested from the cleft in the tree-thrust itself out i.e. *sphuta*. Hence the name *Sphuta Arjuna* from the tree and the manner of manifestation.

Third in the series of *Arjuna Sthalas*

There are three *Arjuna Sthalas* for Lord *Siva*. In the north, it is *Mallikarjuna* at *Srisailam* (one of the 12 *Jyotirlingas*) in Andhra Pradesh. In the middle, it is *Madhyarjunam* at *Tiruvidaimarudur* near *Kumbakonam* (where *Advaita* was shown as the true doctrine to *Adi Sankara* by *Siva* thrusting out his hand stating *"Advaitam Satyam"*). In the south, it is *Sphutarjuna* or *Tiruppudaimarudur*. The sacred tree (*Sthala Vriksha*) in all three places is the *Arjuna* tree (*Terminalia arjuna*) or *Marudu* in Tamil.

Historical Period

Events connected with *Karuvur* (Karur) *Siddhar* circa 985 - 1014 AD (regnal years of King *Raja Raja Chola*) whose *Guru* he was.

When *Karur Siddha* visited many temples and came to the northern bank of the River *Tamraparni*, he saw the *Siva* Temple. The river was in flood. He started shouting "*Narumpoonatha*" and the Lord slanted to his left side to hear him. He requested the Lord to stop the inundation of the river and the Lord granted the boon. From then on the Lord was called as "*Narumpoonathar*". There were many flowers with pleasant smell. Hence, he was called *Narumpoonathar*.

Temple rebuilt by the *Venad* Rulers circa 1400 AD

This temple became dilapidated due to efflux of time and the Lord started residing in the *Maruda* tree. The *Venad* King *Veera Udaya Marthanda Varma* alias *Chera Udaya Marthanda Varma* (1383 - 1444 AD), who ruled over *Kalakkad* came to this place for hunting. He used to reside in his *Cheran Mahadevi* palace. He saw a deer (the Lord) running. He took his bow and shot an arrow to kill the deer. But the deer vanished and the arrow pierced the *Maruda* tree and blood started oozing. The king did not know what to do. He stood before the tree, when an astral voice was heard. It asked the King to seek for a *Linga* with a cut wound under the tree. Further the voice asked him to build a temple in that place for the *Svayambhu Linga* which he did. Since the *Linga* thrust out forcefully from the *Arjuna* tree, it was named *Sphutarjuna*.

Speciality of *Tirthas*

The River *Tamraparni* is flowing here as *uttaravahini* (north-south like North Indian rivers instead of East - West as peninsular rivers do). Hence it is considered as equal to the *Ganga.* There are 41 *Theerthams* mentioned in the *Tiruppudaimarudur Purana*, which is the *Sthala Purana* (history based on mythology, legend and historical events of the temple). Of these, we have been able to identify 15 *Theerthams* here.

1. *Chakra Theertham* - This is near the *Tiruvalanchuzhi* temple.
2. *Vishnu Theertham* - This is south of the steps leading to the *Tamraparni* River from *Gajendra Varada* Temple (behind the temple).
3. *Singha (simha) Theertham* - This *theertham* is located on the north side of the *Vishnu Theertham*. The actual place where Lord *Narasimha's* pillar (*Sannidhyam)* prevailed is now shifted due to floods to the pillar in the *mandapam* which is behind the *Gajendra varadar* temple. The *sattai sathtuthal* (covering with sandal paste) ceremony is now done here.
4. *Agastya Theertham* - Located further north of the *Simha Theertham* near the *Agastyar* Temple.
5. *Ghatana Sangama Theertham* - At the confluence of *Ghatana nadi* .
   This *Theertham* is located just before the merging point of *Tamraparni* and *Ghatana* rivers.
6. *Paisacha Mochana Theertham* - Located in the south side of the bathing ghat behind the *Narumpoonathar* temple; sacred water giving relief from ghosts.
7. *Surendra Moksha Theertham* - just behind the temple. Located in the centre of the bathing ghat behind the *Narumpoonathar* temple. *Indira* killed *Vrittrasura* by his *vajrayuda* and got *Brahmahatthi dosha*. The *theertham* is named after *Indra* who got relieved from his *Brahmahatthi Dosha.*

8. *Karma Theertham* - Located on the north side of the bathing ghat behind the *Narumpoonathar* temple. The belief is that this *Theertham* destroys one's *karma* as *Ganga* in *Varanasi*. Out of the ten *Saiva Puranas*, the *Skanda purana* has six parts. *Brahma Samhitha* is one of the six parts in which the 4th episode *(Kshetra Vaibavam Kandam)* explains *Tiruppudaimarudur* as *Dakshina Kasi (Kasi* of the South).
9. *Goutama Theertham* - Located in between *Agastyar Theertham* and *Surendra Moksha Theertham*, beside *Sundara Vinayaka* Temple at *Tiruppudaimarudur*.
10. *Danda Brahmachari Theertham* - Also called *Dharmadhara Theertham*. This is on the opposite bank of the *Karma Theertham*; sacred water of unmarried students who carry sticks.
11. *Manava Theertham* - Located where the river T*amraparni* flows towards the East*;* water for people i.e. *manushyas.*
12. *Gajendra Moksha Theertham - Attazhanallur,* the steps just behind the temple where the *Tamraparni* main river runs.
13. *Pushpavanesa Theertham* - Located behind the *Thentirupuvanam Pushpavaneswarar* Temple.
14. *Manigriva Theertham* - Located in *Sindhipoonthurai*, Tirunelveli near *Manimoortheeswara Vinayaka* Temple.
15. *Bhairava Theertham* - Located in North *Ariyanayakipuram.*

Historical Ties between *Tiruppudaimarudur* and *Chera* country (*Cheras*, *Venad* and Travancore)

The often referred to magnum opus books 'History of Travancore - From The Earliest Times' by P.Shungoonny Menon (first published in 1878 AD) and the Travancore State Manual by Nagam Aiya (1906) make the close connection between *Tiruppudaimarudur* and the *Chera* kingdoms (*Ay* rulers, *Venad*, *Kalakkad* and Travancore) clear.

'We find that the Tirunelveli territory near *Cheranmahadevi* flourished under its then present name Travancore (1878 AD), and continued as tributary to the *Rayers* of *Vijayanaggur*, when *Viswanatha Naicker* assumed the Government of Madura' (Shungoonny Menon,P, 1878, p.viii).'

'Subsequent to the dismemberment of the main part of the *Chera* kingdom, and the embodying of the rest with its Southern and Kerala possessions, the designations were, first Sreevalumcode or 'Tiruvarumcode', abode of prosperity, which name was vulgarized into Thiruvithancode, from which Travancore, the name used by the English is derived; second *Vanavanaud*, abridged into *Venaud*; third, *Keralam*; fourth, *Vanji Desam*; and fifth, *Thiru Adi Desam*' or '*Thiruvadi Desam*' (Shungoonny Menon,P, 1878, p.1)'.

'Almost all the southern possessions of the *Cheras* were included in the Travancore dominions till their conquest by the Madura rulers, and from them by the Carnatic Nabob. Several pagodas in Erode, Coimbatore and Tinnevelly which were once in the kingdom of *Chera* have still inscriptions on their granite walls commemorating the names of *Chera*, and Travancore kings; and besides, there is still a village called

"*Chera Maha Devi*" in the Ambasamudram Talook of the Tinnevelly District, where we see, to the present day, the site on which the *Chera* King's palace once stood'.

'In *Chera Maha Devi, Thencasi, Kalacaud, Thrikanankudy, Valliyoor*, & c., the Travancore *Rajahs* resided up to the seventeenth century, a fact clearly proved by documents and inscriptions (Shungoonny Menon, P, 1878, p.34)'.

'The antiquity of the appellation "*Thiruadi*" is seen from a copper plate in the possession of a *Brahman* in the village of *Chera Maha Devi,* one of the old capitals of the *Chera* King (ibid., Shungoonny Menon, P, 1878, p.35). This *Telugu Brahmin* called *Kunnadia* received a donation from *Maharaja Pratap Rudra* of Veloor. He built an anicut (still in existence - called *kunnadian* channel) across the *Thambraverni* river, that with the surplus money he built a *sathram* at *Chera Maha Devi* for feeding a certain number of Brahmans daily(Shungoonny Menon,P, 1878, p.35)'.

'His Highness *Chera Udaya Marthanda Vurmah* alias *Veera Marthanda Varma* (Circa M.E. 614 1439 AD, 1383 - 1444 AD) performed the coronation ceremonies, and was styled "*Kulasekhara Perumal*".

During the reign of this sovereign all the south-eastern possessions of Travancore on the Tinnevelly side were regained, and the sovereign often resided at *Valliyoor* and *Chera Maha Devi.*

In consequence of the mild and unwarlike disposition of this king, some of the subordinate chiefs in the East became refractory, and there was constant fighting and latterly, while this sovereign was residing at Trivandrum, the chief of *Rettiapuram* invaded *Valliyoor*, and the king's nephew being defeated in battle fearing disgrace, committed suicide.

In these places, several grants of lands were made by this *Kulasekhara Perumal,* remain some of which we have already noticed. *Chera Maha Devi* was his favourite residence, and consequently, this sovereign was called *Veera Marthanda* alias *Chera Udaya Marthanda Vurmah* (regnal years 1383 - 1444 AD; Shungoonny Menon,P, 1878, p.94). Another V*eera Marthanda Vurmah* reigned from 1458 - 1471 AD. But he is not so famous. Another *Udaya Marthanda Vurmah* ruled in 712 M.E. (1537 A.D.) who governed the kingdom for a period of twenty-three years, and died in 735 M.E. (Shungoonny Menon,P, 1878, p.95)'.

Another version states *Bhutalavira Sri Vira Udaya Marthanda Varma* ruled from 1516 - 1535 AD (Menon, Sreedhara A, 2007, p.47) . The co-regent of *Bhutalavira Sri Vira Udaya Marthanda Varma* appears to be *Sri Veera Rama Marthanda Varma* who was the senior *Tiruvadi* of *Siraivoy* and senior *Tirvadi* of *Tirupappur*. The immediate successor of *Bhutalavira Sri Vira Udaya Marthanda Varma* was *Sri Bhutalavira Sri Ravi Varma*. Another *Sri Vira Udaya Marthanda Vurmah* ruled from 1567 AD for 27 years i.e. till 1594 AD. In M. E. 859 (1684 AD), the then Regent Umayamma Ranee's son Prince Revi Varma was crowned the ruler of *Venad*. This king ruled till 1718 AD (893 M.E.) when he died. He was succeeded by *Unni Kerala Varma* who died in 1724 AD. He was succeeded by *Rama Varma* who died in 1728 AD. He was succeeded by the last *Venad* ruler *Udaya Marthanda Vurmah*, who belonged to the Tiruvithancode branch of the family. He was also the founder of the Travancore kingdom and ruled from 1728 to 1758 AD.

It becomes difficult to establish the exact period of the war depicted between the *Venad* forces and the Madura forces, but it appears to predate the Travancore period though during the Travancore period also the Nawab of Carnatic in 1755 AD (Shungoonny Menon,P, 1878, p.95) under Maphuz Khan attacked Travancore and the army retreated to *Aramboly* (*Aralvoimozhi* fort). The year mentioned is 1532 AD from historical sources for the earlier war. The *Kalakkad* area lost was subsequently recovered with the help of *Puli Thevar* and troops under Captain D' Lanoy in 1755 AD itself. ***Tiruppudaimarudur*** was the last outpost of this area.

During the Madurai Sultanate, *Venad* paid annual tribute and during the Madurai *Naicker* period (1550 to 1736), yearly tribute was paid by the Travancore kings to a General of the *Nayaks* of Madurai, who annually visited the capital *Padmanabhapuram*. In 1730 AD, one *Papu Thamby* represented against *Maharajah Udaya Marthanda Varma* to the *Pandyan* i.e. *Naik* in *Trichnopoly* against the *Maharajah*. The *Pandya* (*Naik- Vijaya Ranga Chokkanatha* 1689 - 1732 AD) aggrieved by the sending back of the *Trichnopoly* army and recent stoppage tribute sent *Alagappa Moodeliar* to *Udayagiri* to enquire. The complaint was dismissed as false. This shows that Travancore accepted the overlord ship of the *Naiks* almost till the end when they ceased to rule in 1736 AD during the regime of Queen *Meenakshi* (Rajayyan, K, 2005, p.236) .

Inscriptions recorded and cited at *Narumpoonathaswami* temple :

There are sixteen inscriptions available. They are inscribed on the walls of the *Swami sannidhi* and *Chandikesvara sannidhi, Amman sannidhi, Mahamandapa, Ardhamandapa, Kumbhabisheka* inscription near the main entrance and the stone *mandapa* on the bank of the river *Tamraparni*. We have taken photos which we are showing here.

1. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department - No.194/2005 **; 1490 AD ;** ARE - 410/1916.

Tiruppudaimarudur Village. *Seran Madevi* Tk, Tirunelveli Dt. Inscribed on the east wall of the *Maha Mandapa* of *Narumpoonathaswami* temple. *Kollam* 665 (M.E.). in Tamil. Records the endowment of lands with boundaries donated for food offering and dress offering. *Sri Pandara* account written by *Narayanan Seedharan* (Sridharan).

2. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No. 195/2005; *Rajajaraja I Chola* **- 995 AD**.

Engraved in *Tamizhi* script in Tamil language on the East and North walls of *Chandikesvara* shrine. *Rajaraja Chola* I, Regnal year 10 - 995 AD. It seems to be a sale deed of some land between one *Ambalavanan Niradi* of *Pidavur Nadu* in *Chola* country and four *bhattas* (*Sivacharyas*) from *Iyalatti Mangalam* in *Pandya Nadu*. In South Tamil Nadu, *Sivacharyas* are also called *Bhattars* in common with the priests of *Vaishnava* temples.

3. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No. 196/2005; *Maravarman Kulasekhara Pandya* **1308 AD**.

Same Temple. Inscribed in *Tamizhi* script in Tamil language on the north wall of *Ardhamandapa;* North wall of sanctum (central shrine) of *Narumpoonathaswami*. Later *Pandya. Maravarman Kulasekhara*. Regnal year 40-1308 AD. It records the donation of one *Veli* extent of land to the *Nachiyar* (*Amman*) and the acceptance given by four *Bhattars*.

4. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No. 197/2005; *Sadayavarman Kulasekhara Pandya* **- 1204 AD**.

Same temple. Engraved in *Tamizhi* script in Tamil language on the south wall of *Amman shrine*. *Jatavarman Kulasekhara*. Regnal year 14 - 1204 AD. Fragmentary record. Seems to be an appeal made by the *Mavali* (*Mahabali*) *Vanathiraya* chief to the king for the welfare of the temple.

5. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No.198/2005; **1487 AD;** ARE 418/1916.

Same Village. Same temple. Recorded on the north wall of the *Mahamandapa*. Tamil . It seems to be an assignment given to certain musicians who were serving traditionally in the five Siva temples in the surroundings. They agreed to accept their *kani* rights as ever before and discharge their duties regularly.

6. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No.199/2005; **1876 AD.** Same Village. Same temple. Recorded on the eastern wall of *Mahamandapa*. Tamil. Due to the heavy damage of the inscription, the purpose of the record is not traceable.

7. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No.200/2005; **1487 AD.**

Same Village. Same temple *Mahamandapa* south wall. Tamil. Details of the donated land with boundaries given for food and garland offerings of the temple. Written by accountant *Sundara Vikraman*. There was a village *Raja Raja Chaturvedimangalam*.

8. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No. 201/2005; *Kulasekhara Pandya* **1300 AD**; ARE - 417/1916.

Inscribed in *Tamizhi* script in Tamil language on the south wall of the *Ardhamandapa. Kulasekhara Pandya*. Regnal year 32; Records the donation of 35 *Panam* (currency) handed over to the *Siva Brahmanas* for burning a perpetual lamp.

9. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No. 202/2005; *Pandyan Maran Sadayan* inscription**- 9th Century -10th Century AD.**

In *Vatteluthu* script in Tamil language Same temple. *Kannimoolai thiruchutru Maligai padikattu* (South western corner *prakara* steps). Later *Pandya Maranchadayan*. In his 6th Regnal year. It records the donation of 25 sheep for supplying ghee to burn a lamp at the God's shrine.

10. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No.203/2005; **1565 AD**; ARE - 419/1916.

Same Village. Same temple. Engraved on the north wall of *Madappalli*. Tamil. The *Kollam* year 740 (M.E.) and *Saka* year 1421 does not correspond. This record seems to be a copy of the earlier one. Reveals the land donation given to a dancing girl.

11. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No. 204/2005; *Udayamarthanda Varma* (*Sri Bhutala Vira Udayamarthanda Varma* the *Venad* ruler (with *Kalakkad* as capital) **- 1537 AD.** ARE - 419/1916.

Engraved Tamil script in Tamil language on the east wall of the *Mahamandapa* of the *Amman* shrine. *Venad* King *Udayamarthandavarman* 1537 AD. It seems to be a life time right (*Swandiram*) given to the temple accountant.

12. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No.205/2005; **1899 AD.** Same village. It is a record of *kumbhabishekham* ceremony conducted during 1899 AD. Mentions the erection of new Flag post and a new *Siva Linga* (not the main deity) at that time. At the south side of the main entrance.

13. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No.206/2005; Year not available.

Same village. Engraved on a South side threshold of the *Rajagopuram*. The inscription is in verse form. Construction made by the donor from *Thondai Mandalam* is mentioned.

14. Tirunelveli District Inscriptions Vol. I State Archaeology Department No.207/2005; **1763 AD.** Same Village. On the floor of the north side stone *mandapa* on the bank of the river *Tamraparni*. Tamil. It is stated that during 1763 this stone *mandapa* was constructed by *Rajagopal Somayaji* son of *Lakshmi Narashimha Dikshitar* and *Meenakshi* for the use of *Thaippusam* day.

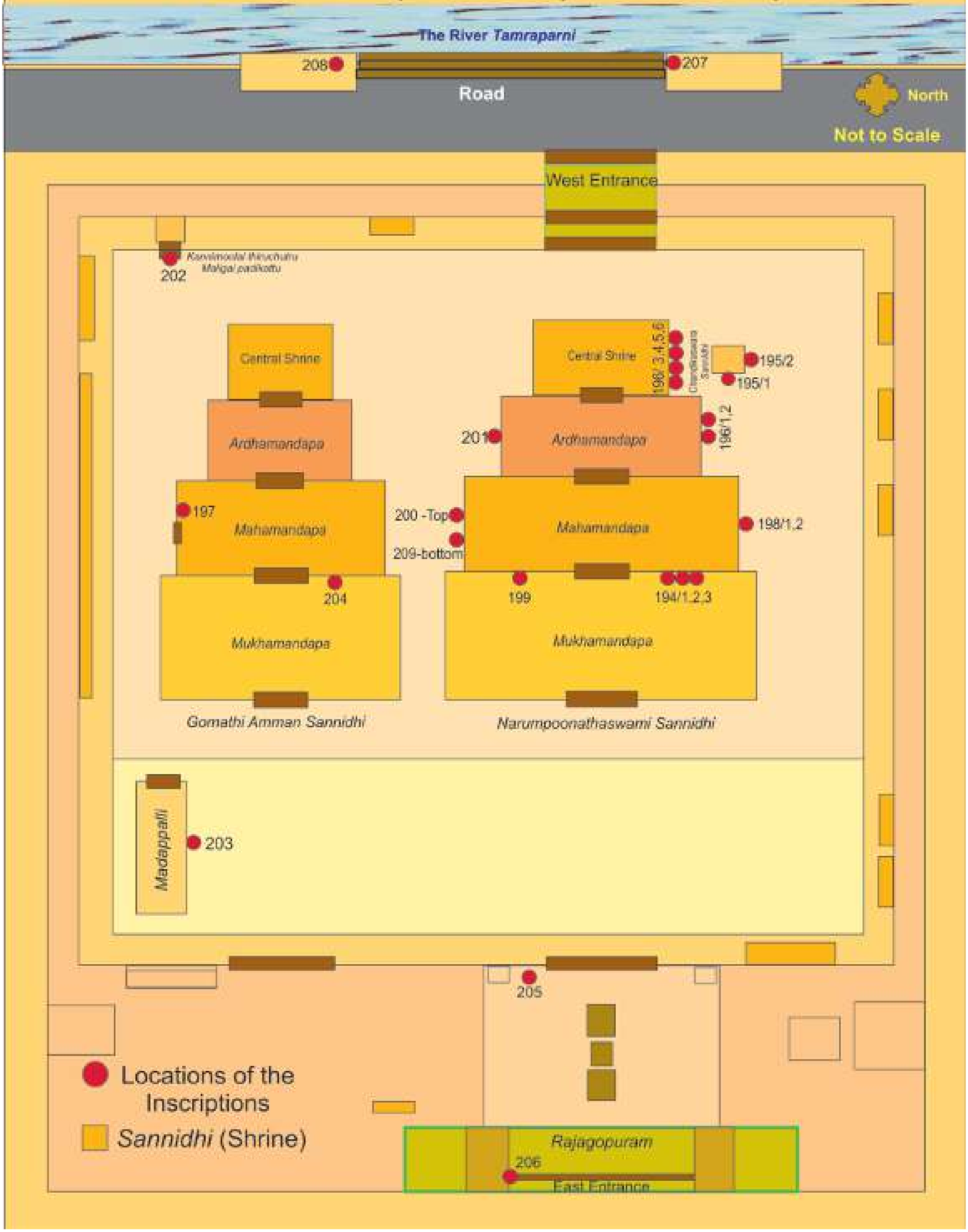
15. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No.208/2005

Same Village. Engraved on a stone pillar of the south side stone *mandapa* on the banks of the river *Tamraparni* River. King's name not visibile - 15th -16th Century AD. It is stated that this *mandapa* was constructed by *Brahma Nayaka Mudali* who was the agent (official) of *Krishnappa Nayak* (*Madurai Nayak*).

16. Tirunelveli District Inscriptions Vol. I (2009) - State Archaeology Department No.209/2005; **1695 AD**; ARE 415/1916.

Same Village. Engraved on the south wall of the *Mahamandapa* of *Narumpoonathaswami* temple. Tamil. Seems to be a land donation for regular *pujas* of the temple.

Locations of the Inscriptions at *Narumpoonathaswami* Temple



Digital Estampages of Inscriptions

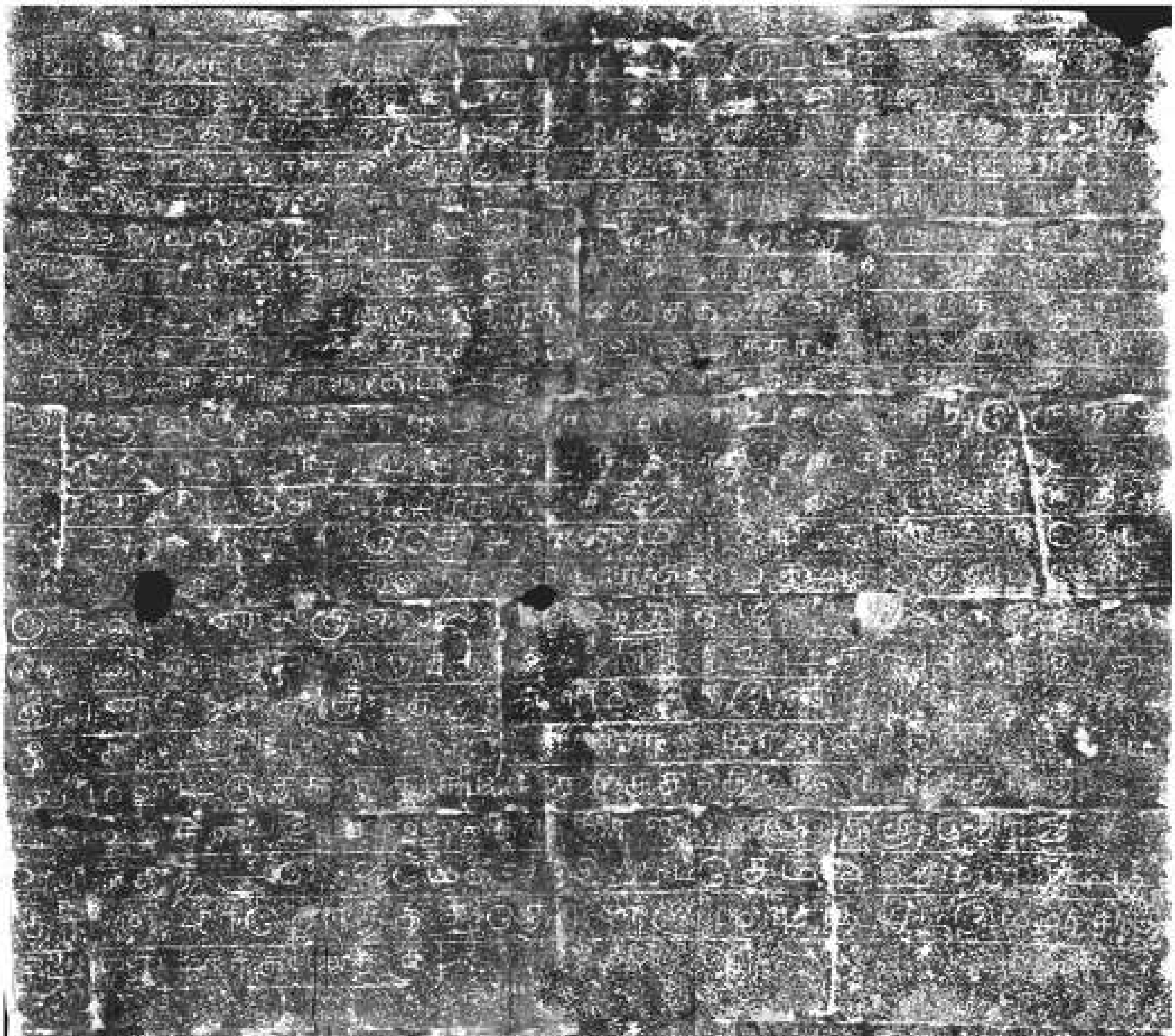
East wall of *Mahamandapa* of *Narumpoonathaswami* temple



Sl. No. 1 - 194 / 1 - 2005
ARE - 410 / 1916

Digital Estampages of Inscriptions

East wall of *Mahamandapa* of *Narumpoonathaswami* temple



Sl. No. 1 -194 /2 - 2005

Digital Estampages of Inscriptions

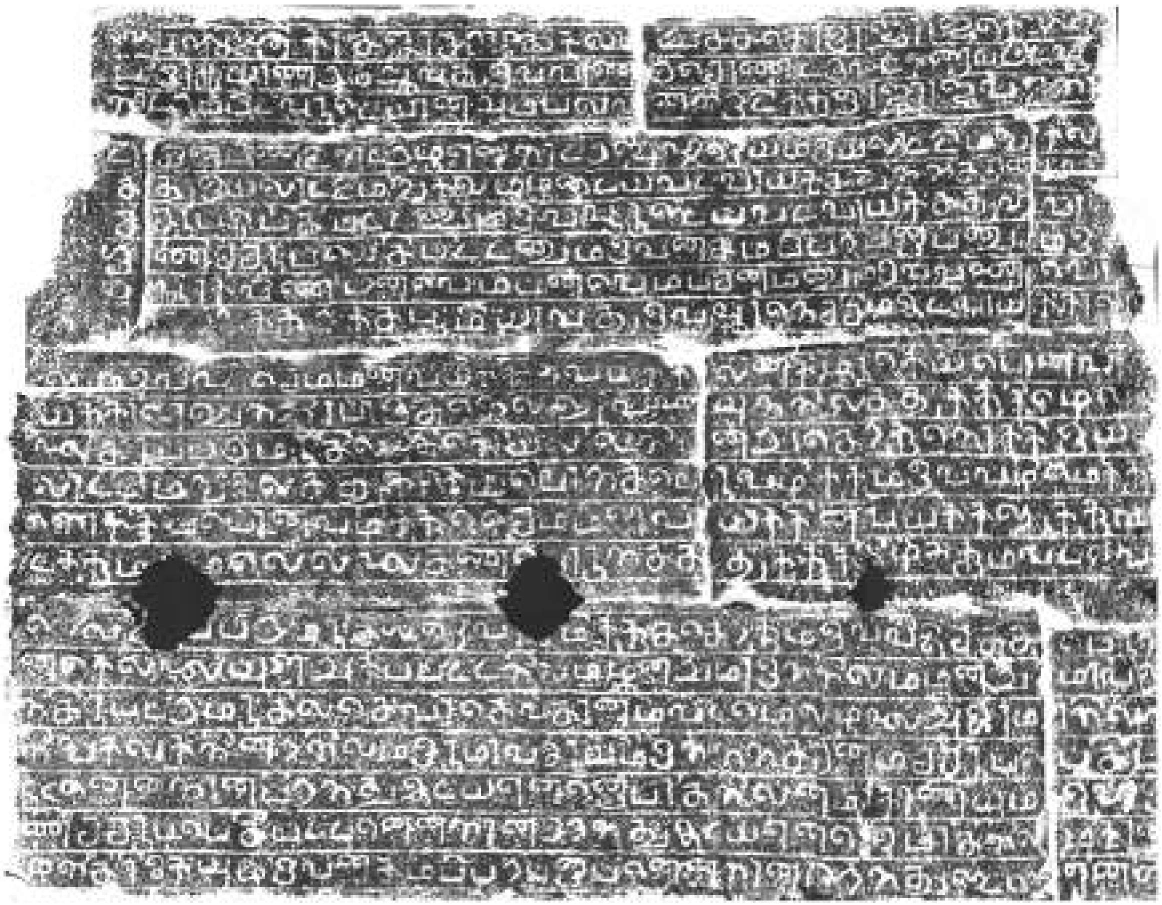
East wall of *Mahamandapa* of *Narumpoonathaswami* temple



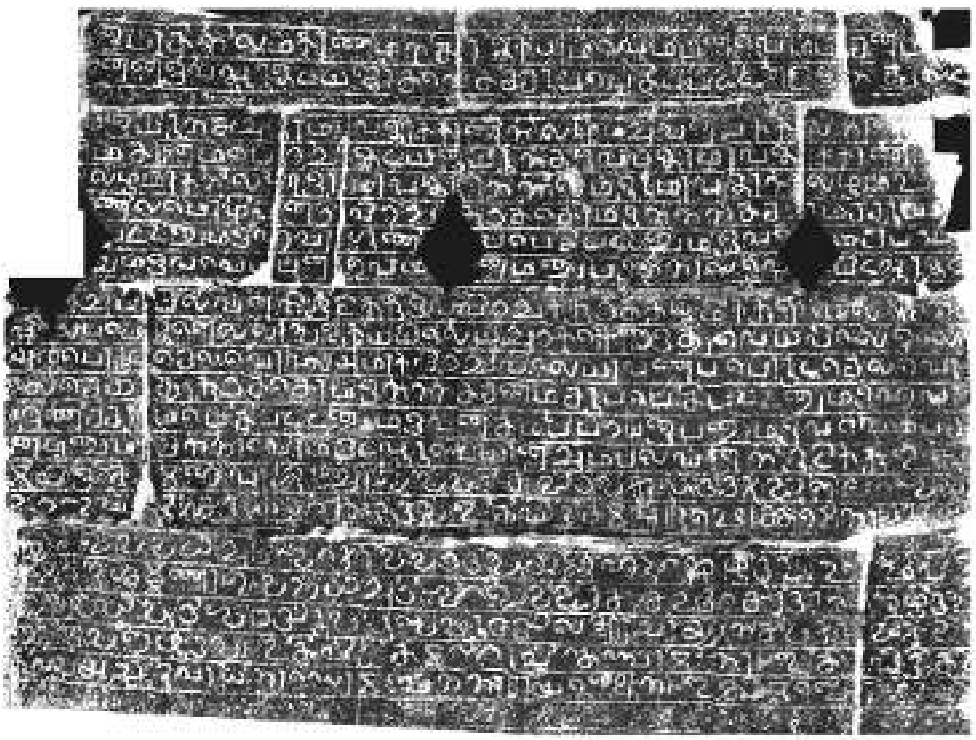
Sl. No. 1 -194 / 3 - 2005

Digital Estampages of Inscriptions

East and North Wall of *Chandikesvara shrine*



Sl. No. 2 -195 / 1 - 2005



Sl. No. 2 -195 / 2 - 2005

Digital Estampages of Inscriptions

North wall of *Ardhamandapa*



Sl. No. 3 - 196 / 1 - 2005



Sl. No. 3 -196 / 2 - 2005

North wall of sanctum (Central Shrine) of *Narumpoonathaswami* temple



Sl. No. 3 - 196 / 3 - 2005



Sl. No. 3 - 196 / 4 - 2005

Digital Estampages of Inscriptions

North wall of sanctum (Central Shrine) of *Narumpoonathaswami* temple



Sl. No. 3 - 196 / 5 - 2005



Sl. No. 3 -196 / 6 - 2005

Digital Estampages of Inscriptions

South wall of *Amman shrine*

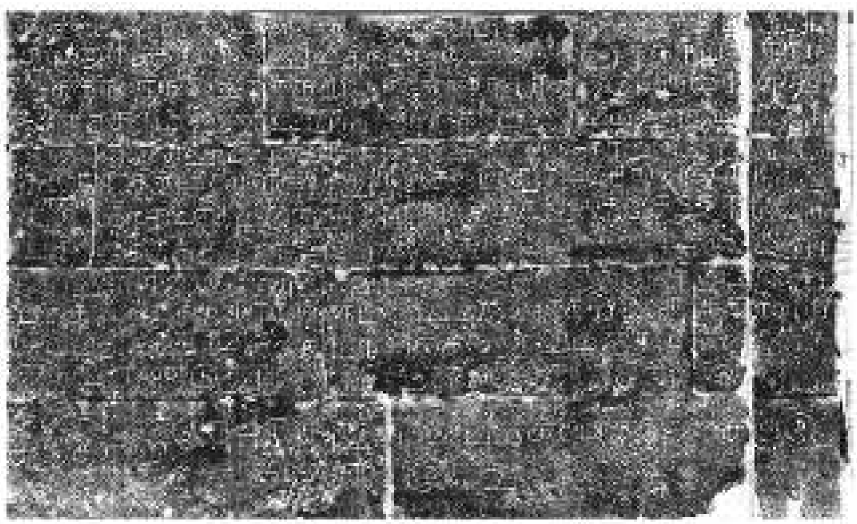


Sl. No. 4 - 197 / 2005

North wall of *Mahamandapa*



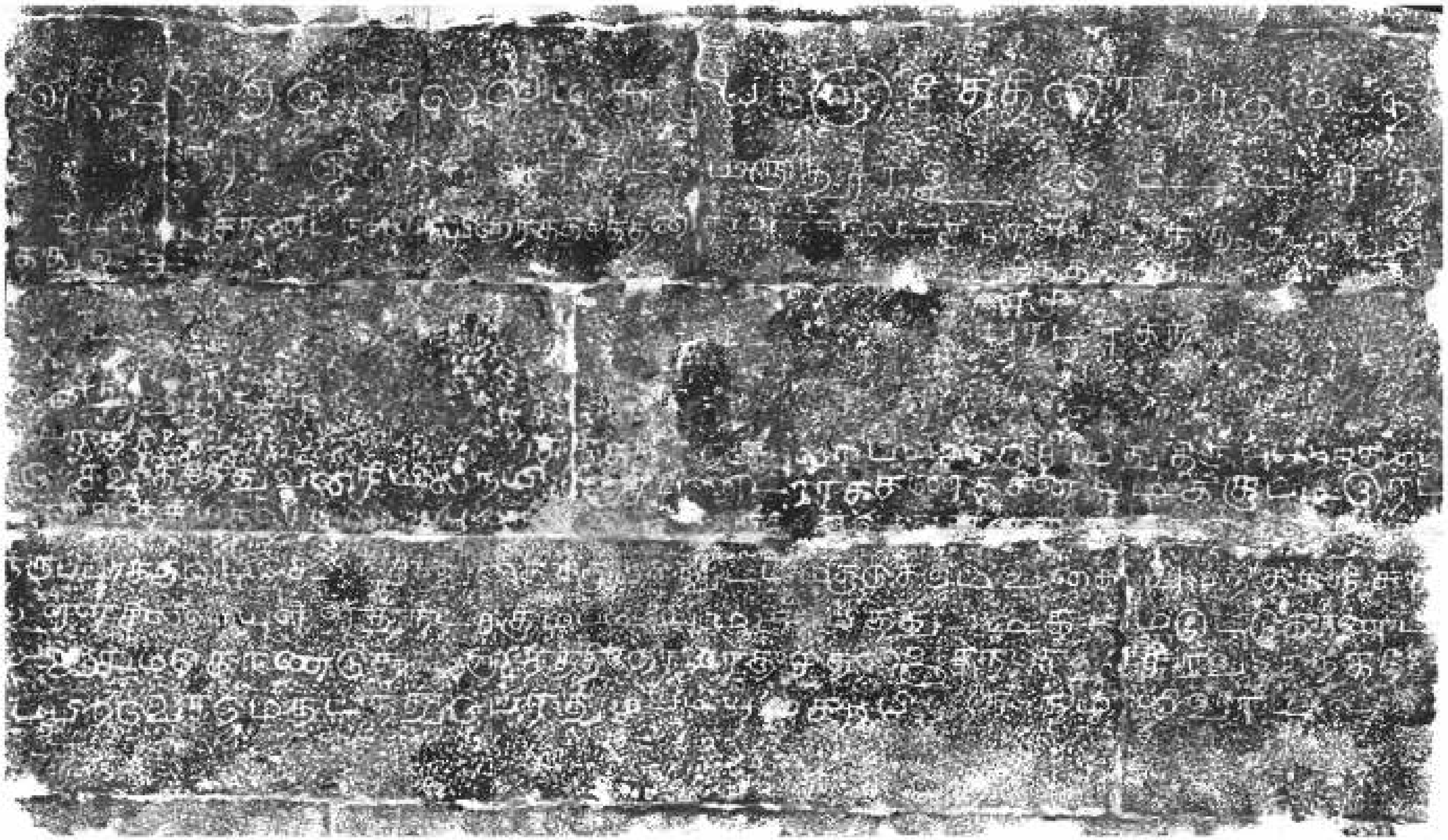
Sl. No. 5 - 198 / 1 - 2005



Sl. No. 5 - 198 / 2 - 2005
ARE - 418 / 1916

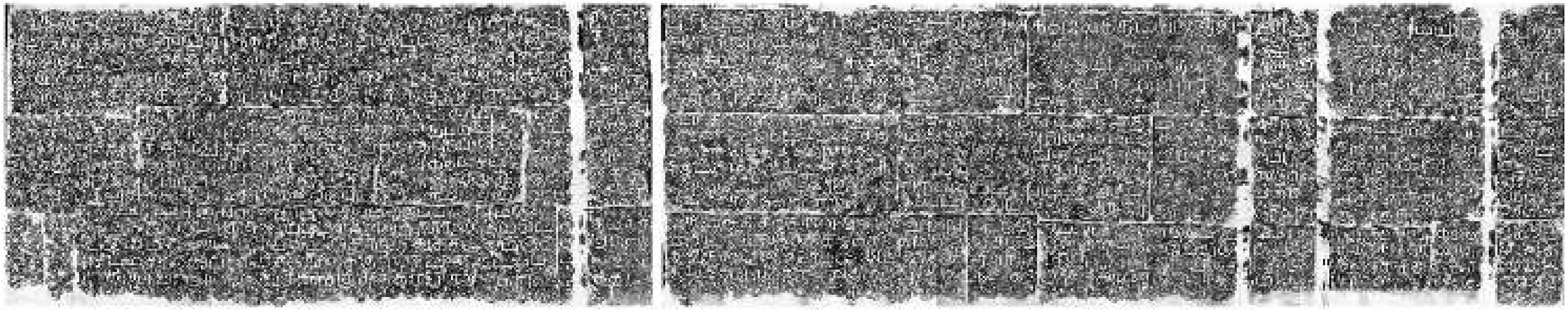
Digital Estampages of Inscriptions

East wall of *Mahamandapa*



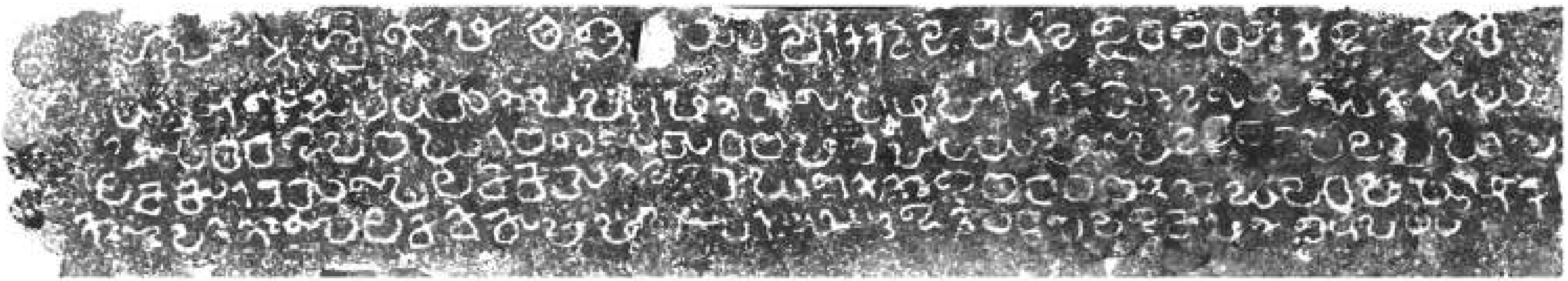
Sl. No. 6 - 199 / 2005

South wall of *Mahamandapa*



Sl. No. 7 - 200 / 2005

Kannimoolai thiruchutru Maligai padikattu (*Vatteluthu*)
(South western corner *prakara* steps)



Sl. No. 9 - 202 / 2005



Digital Estampages of Inscriptions

South wall of *Ardhamandapa*

Sl. No. 8 - 201 / 2005
ARE - 417 / 1916

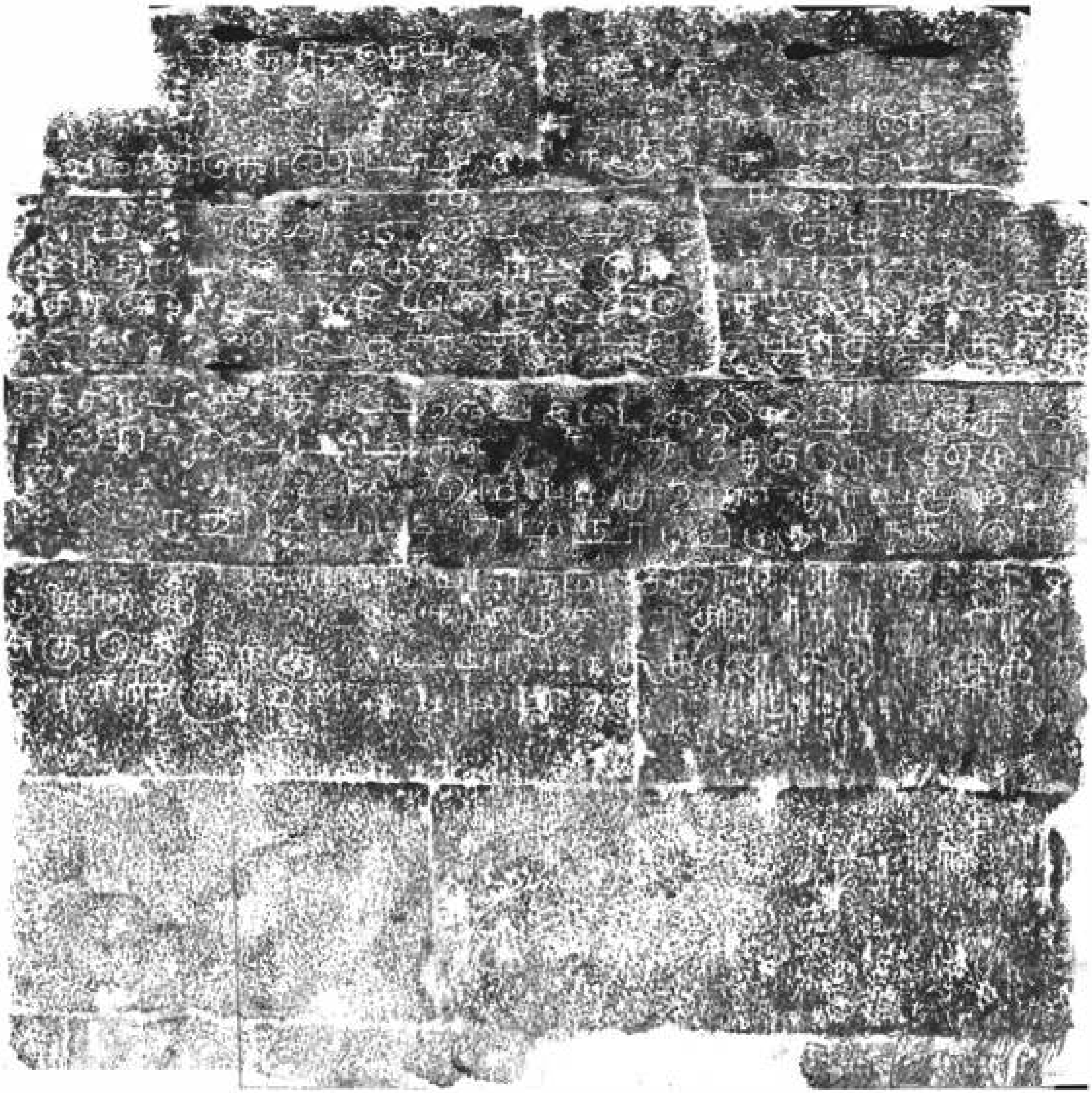
Digital Estampages of Inscriptions

North wall of *Madappalli*



Sl. No. 10 - 203 / 2005
ARE - 419 / 1916

East wall of *Mahamandapa* of the *Amman shrine*



Sl. No. 11 - 204 / 2005
ARE - 419 / 1916

Digital Estampages of Inscriptions

***Kumbhabishekha* Inscription - 1899AD at the South side of the main entrance**



Sl. No. 12 - 205 / 2005

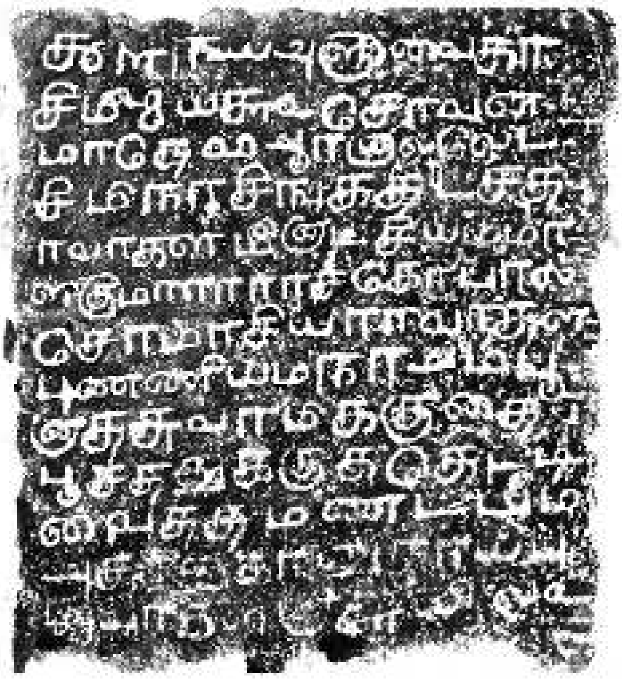
Digital Estampages of Inscriptions

South side threshold of the *Rajagopuram*



Sl. No. 13 - 206 / 2005

Inscriptions on the floor of the north side Stone *mandapa* on the bank of the river *Tamraparni*



Sl. No. 14 - 207 / 2005

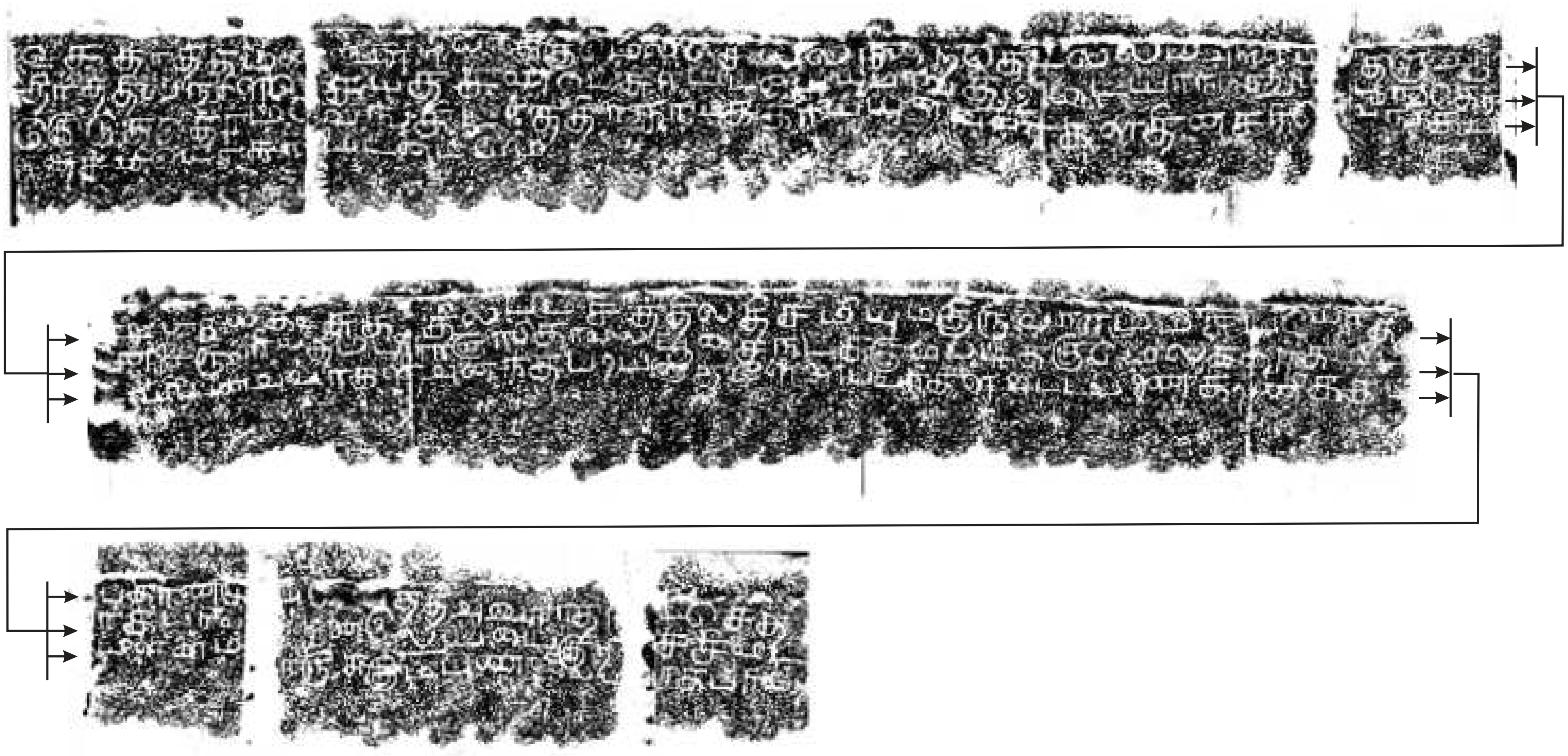
Digital Estampages of Inscriptions

Inscriptions on a stone pillar of the south side Stone *mandapa* on the bank of the river *Tamraparni*



Sl. No. 15 - 208 / 2005

South wall of *mahamandapa* of *Narumpoonathaswami* temple



Sl. No. 16 - 209 / 2005

East wall of *Mahamandapa* of *Narumpoonathaswami* temple



East and North wall of *Chandikesvara shrine*



North wall of *Ardhamandapa* of the *Narumpoonathaswami* temple



North wall of sanctum (Central Shrine) of the *Narumpoonathaswami* temple





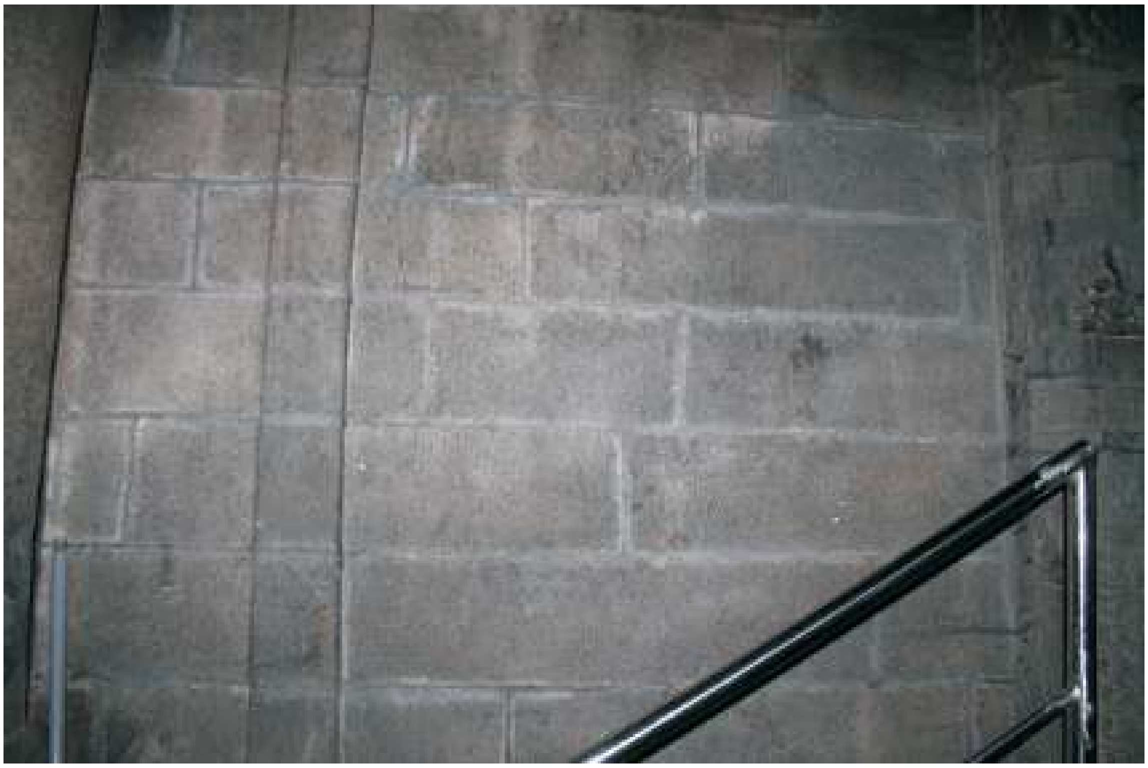
South wall of *Mahamandapa* of the *Amman shrine*



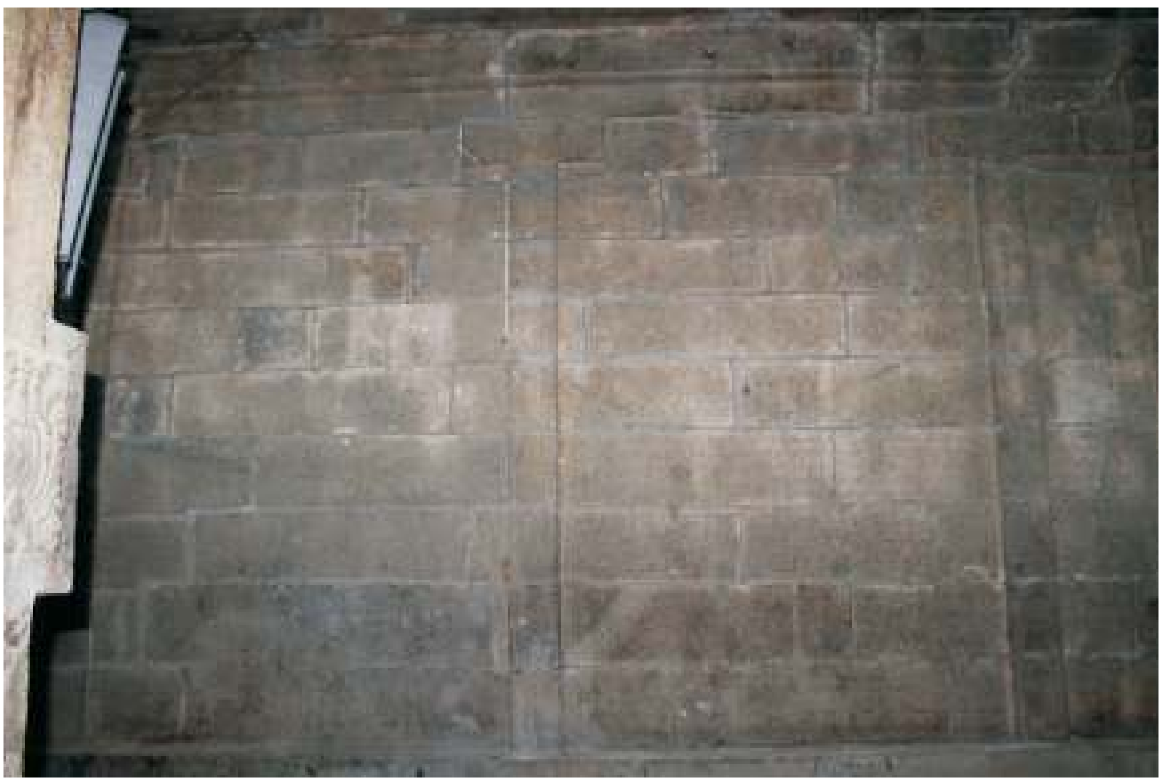
North wall of *Mahamandapa* of the *Narumpoonathaswami* temple



East wall of *Mahamandapa* of the *Narumpoonathaswami* temple



South wall of *Mahamandapa* of the *Narumpoonathaswami* temple



South wall of *Ardhamandapa* of the *Narumpoonathaswami* temple



***Kannimoolai thiruchutru Maligai padikattu* (*Vatteluthu*)**
(South western corner *prakara* steps)



North wall of *Madappalli*



East wall of *Mahamandapa* of the *Amman shrine*



Kumbhabishekha Inscription - 1899AD at the South side of the main entrance



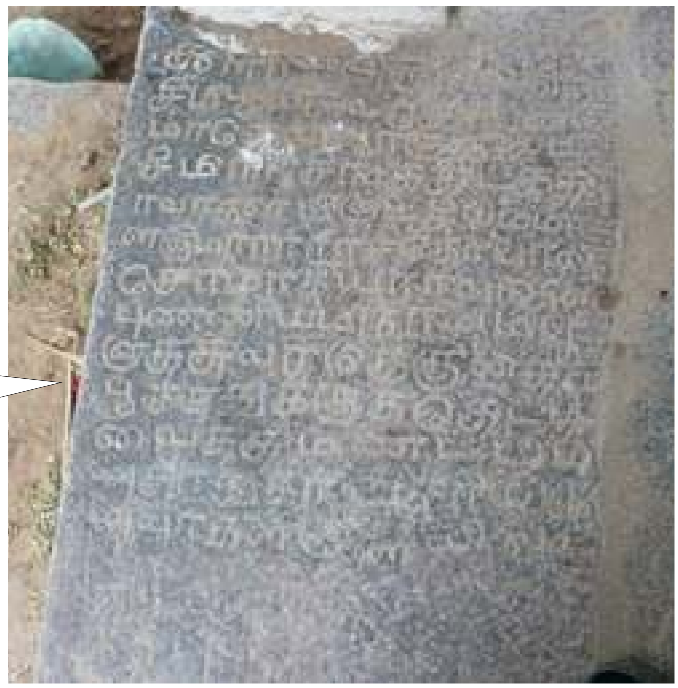
South side threshold of the _Rajagopuram_



Inscriptions on the floor of the north side Stone _mandapa_ on the bank of the river _Tamraparni_



Stone *Mandapa* on the bank of *Tamraparni* River



Inscriptions on a stone pillar of the south side Stone *mandapa* on the bank of the river *Tamraparni*



South wall of *mahamandapa* of *Narumpoonathaswami* temple



Copper Plate Grants

Two copper plate grants not seen earlier but referred to by other writers have been traced in the *Nelliappar* Temple, Tirunelveli. They were granted by King *Udayamarthanda Varma* circa 1695 AD. These copper plates are kept in the *Arulmigu Nellaiappar* Temple, Tirunelveli. We reproduce the photographs of the plates taken by us along with the deciphering. **The photographs of the copper plates appear in a book for the first time.**

Tiruppudaimarudur - Copper plate No. 1

This copper plate is kept in the *Arulmigu Nellaiappar* Temple, Tirunelveli for a long time. The language and the script of the Copper plate are Tamil.



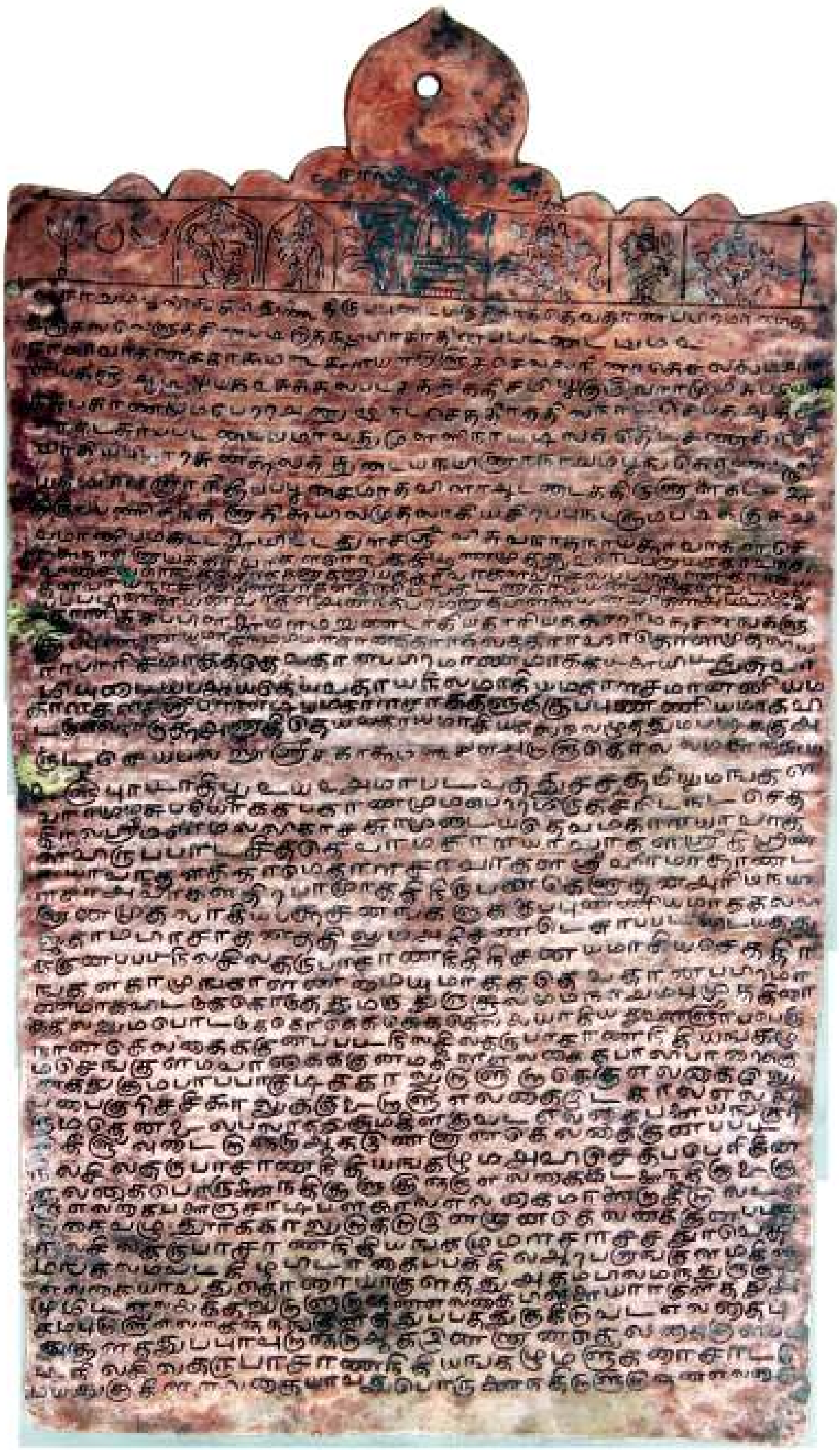
Dr. Kannan IAS looking at the copper plates at the Nellaiappar Temple, Tirunelveli on 18.04.2014.

This copper plate was made in the *Salivahana sakabdam* (*saka* era) 1617 (1695 AD), *Kollam* 871 (1695 AD), on the 11th day of the Tamil month *Aadi, Suklapaksham, Dasami, Guruvaram* (Thursday) with *Anusham* star.

Madurai *Nayak* kings *Viswanatha Nayaka, Sokkanatha Nayaka, Rengakrishna Mutthuveerappa Nayaka, Vijayaranga Sokkanatha Nayaka* and *Dalavoy Narasappayyan, Tiruvenkatanathaiyan, Vadamalaiyappa Pillai, Ananta Padmanabha Pillai, Attavanai Karanikka Pillaimar* and other officers of the *Nayaka* Kingdom have dedicated certain lands as *Devadana* to the *Narumpoonathaswami* Temple at *Tiruppudaimarudur* which are maintained by the *Nambimar, Danathar, Talattar* and *Vira Kerala Mudaliar*. This was endowed for the conduct of the Daily *puja*, Monthly festivals, Annual Festivals and the maintenance of the temple.

This copper plate states further that the lands endowed to the temple by the *Pandya* Kings and later *Vijayanagar* kings - *Sri Mallikarjuna* (1446 - 1465 AD), *Virupaksha Deva* (1465 - 1485 AD) and *Krishna Deva Raya* in *Saka* 1408 (1486 - 87 AD), *Kollam* 662 (1487 AD) on the 20th Day of *Purattasi* is attested by *Sri Vijayarenga Sokkanatha Nayaka*. The boundaries of the lands endowed to the temple are clearly demarcated. The boundaries are stated in the transcript below.

The contents of this copper plate grant are partially engraved on the south wall of the *Mahamandapa* of the *Narumpoonatha Swamy* shrine also. (Ref : p. 19 - Inscription No. 200/2005).



Tiruppudaimarudur Copper Plate No. 1- Front

திருப்புடைமருதூர்ச் செப்பேடு –1

உ நாறும்பூ லிங்கம் துணை

1. உ நாறும்பூ லிங்கம் துணை திருப்புடைமருதூர்த் தெவதாளப் பிறமணைத்
2. துக்கு கல்லெளுத்தின்படி[1]* இத்தாம்பிர சாதிளப் பட்டையம்[2]* உ
3. சாலிவாகன சகாத்தம் ஆகளா யஎ ஞ் ஷூச் செல்ல[ா*] நின்ற கொல்லம் அா
4. எயக ஷூ ஆடி மூ யக உ சுக்கல பட்சத்துத் திசமியூ[3] குரு வாரமும் சுபயொ
5. க சுபகரணமும் பெற்ற அனுஷ நட்செத்திரத்தில் நாட்செய்த ஆதி ச
6. ண்டெசுரப் பட்டையமாவது முள்ளி நாட்டில்த் தெட்சண காசி
7. யாகிய படாறசுனத்தலத்துடைய நயினார் நாறும்பூங் கொண்டருளி
8. ய தம்பிரானார் நித்தியப் பூசை மாதவிளா[4]* ஆட்டைத் திருனாள் கட்டளை
9. திருப்பணி சந்தனாதித்தயில்[5]* முதலாகிய சிறப்பு நடக்கும்படிக்கு சறு
10. வ மானியம்[6] கட்டளையிட்டது ராசா ஸ்ரீவிசுவநாத நாயக்கரவர்கள் செ

இச்செப்பேட்டில் உள்ள எழுத்துகள், செப்பேட்டில் உள்ளவாறு கொடுக்கப்பட்டுள்ளன. அக்கால வழக்கினை அறிந்துகொள்ளும் வகையில் கொடுக்கப்பட்டுள்ளது. உதாரணமாக ணை, லை, ஞ போன்றவை.

ஞ் இக்குறியீடுக்கு 'க்கு' என்பதைக் குறிக்கும். எனவே இக்குறியீடு வரும் இடங்களில் 'க்கு' என்ற பொருளில் படிக்கவும்.

யூ - யும் என்று படிக்கவும்.

1. 'கல்லெழுத்தின்படி' என்று படிக்கவும்.
2. 'இத்தாம்பிர சாசனப் பட்டையம்' என்று படிக்கவும்.
3. 'தசமியும்' என்று படிக்கவும்.
4. 'மாத விழா' என்று படிக்கவும்.
5. 'சந்திராதித்தவரையில்' என்று படிக்கவும்.
6. 'சறுவமானியம்' என்று படிக்கவும்.

11. ரக்கநாத ஞயக்கரவர்கள் ரெங்ககிட்டிணமுத்து வீரப்ப ஞயக்கரவர்கள்

12. விசையரெங்க சொக்கஞத ஞயக்கரவரகள் வாசல்ப் பிரதானிகராகிய

13. தளவாய் நரசப்பயனவர்கள் திருவெங்கடஞதரய்யனவர்கள் வடமலெ

14. யப்ப பிள்ளெயனவர்கள் அனந்தபற்மஞத[7] பிள்ளெயனவர்கள் அட்டவணைக்

15. கா[ற]ணிக்கப் பிள்ளெமார் மற்றுண்டாகிய காரியக்காறர் மத்த சனங்களு

16. க்குப் புண்ணியமாக நம்பிமார் தானத்தார் தலத்தார் வீரகெரள முதலிய

17. ரர் பாரிசமாகத் தெவதானப் பிறமாணமாக கட்டளெ யிட்டது சுவா

18. மியுடைய பெளய தெய்வதாய நிலமாகிய மகாராச மான்னிய ம

19. கா ராச ராச ஸ்ரீ பாண்டிய மகாராசாக்களுக்குப் புண்ணியமாக வி

20. ட்டுக் கொடுத்த அனுதி தெய்வதாயமாகிய கல்லெழுத்தும்படிக்கு அ

21. ருட் செய பல்லூ ஸ்ரீ சகாத்தம் ருசா அ ௹ ௵ கொல்லம் சாகம

22. உ ௵ புரட்டாதி மீ உம உ அமரபடவத்து[8]*ச் சத்தமியு[9] மங்கள

23. வாரமும் சுபயொக சுபரணமும் பெற்ற மிருகசீரிட நட்செத்

24. திர[த்தி*]ல் ஸ்ரீமன் மல்லிகாச்சுரமுடைய தெவமகாராயரவர்க

25. ள் விருப்பாட்சித் தெவர் மகாராயரவர்கள் ஸ்ரீகிட்டிண

26. ராயரவர்கள் களக்காடு மகாராசாவர்கள் ஸ்ரீவீரமாத்தாண்ட

27. ராசா அவர்கள் திறபாமூர்த்தி நிருபன கெஞதன் அரியநயி

28. ஞன் முதலாகிய மத்த சனங்களுக்குப் புண்ணியமாக கல்லி

29. லும் தாம்பிர சாதனத்திலும் (அ)[ஆ*]திசண்டெசுரப் பட்டையத்து

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7. 'அனந்தபத்மனாப' என்று படிக்கவும்.

8. 'அமரபட்சத்து' என்று படிக்கவும்.

9. 'சப்தமியும்' என்று படிக்கவும்.

30. க்கு(ன்)[ள்*]ப்பட்ட நிலசில தருபாசாண நிதிநிசனயமாகிய செத்திர

31. ங்கள் கரமுங் காராண்மையுமாகத் தெவதானப் பிறமா

32. ணமாக விட்டுக் கொடுத்து மருதுஞ் சூலமும் நாறும்பூ முத்திரை

33. க்கல்லும் பொட்டு கொடுத்த சொத்தெல்லையாகியதும் உள்ளூர்ப்பெரு

34. நான்கெல்கைக்கு(ன்)[ள்*]ப்பட்ட நிலசில தருபாசாண நிதியங்க(ழு)[ளு*]

35. ம் செங்குளம் வாகைக்கு(ன)ளம் கீ(ள்)[ழ்*] எல்கை கபாலி பாறைக்கு

36. (ன)[ள*]த்துக்கும் பாப்பாகுடிக்காலுரு ஞ்[10]ரு தெக்கு எல்கை இலு

37. ப்பை குரிச்சிக்காலுக்கு ூரு[11] ஞ் எல்கை இடகால் எல்லை

38. க்கும் தென் ூல் பலாத்துக்கும் கீ(ள)[ழ*]க்கு வட எல்கை பனையங்குரி[ச்*]

39. சி ௲[12] ஞ் ஓடைரு[13] தெரு[14] ஆக இன்னன்கெல்லைக்கு(ன)ள்ப் பட்ட

40. நிலசில தருபாசாண நிதியங்க(ழு)ளும் அவிசெகப்பெரி ௲ன்

41. எல்கை பொருனை நதிக்கு ஞ் க்கு தெக்கு எல்கை கடனை நதிக்கு ூஞ்

42. ஞ் எல்கை பனைஞ்சாடி ப[ள்*]ளக்கால் எல்கை மானைரு ௲ ருல[வ]ட எ

43. ல்கை வழுதூர்க்காலுரு தெரு இன்னன் கெல்கைக்கு(ன்)[ள்*]ப் பட்ட

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10. 'மேற்படிக்கு' (ஞ்-மேற்படி என்பதற்கு குறியீடு)

11. ூரு - வடக்கு (ூ-வடக்கு என்பதற்கான குறியீடு, இனி இக்குறியீடு வரும் இடங்களில் வடக்கு என்னும் பொருளில் படிக்கவும்.

12. ௲ - கீழ் என்று படிக்கவும்.

13. 'ஓடைக்கு' என்று படிக்கவும்.

14. 'தெக்கு' (தெற்கு) என்று படிக்கவும்.

15. 'நிதியங்களும்' என்று படிக்கவும்.

44. நிலசில தருபாசாண நிதியங்கழும் ராசராச சதுர்வெத

45. மங்கலம்[15] வடகீழ் பிடாகைப்பத்தில் ஆற்பனுங் குளம் கீ(ன்)[ழ்*]

46. எல்கையாவது கொரையர்குளத்து அகம்பில் மருதுஞ் சூல

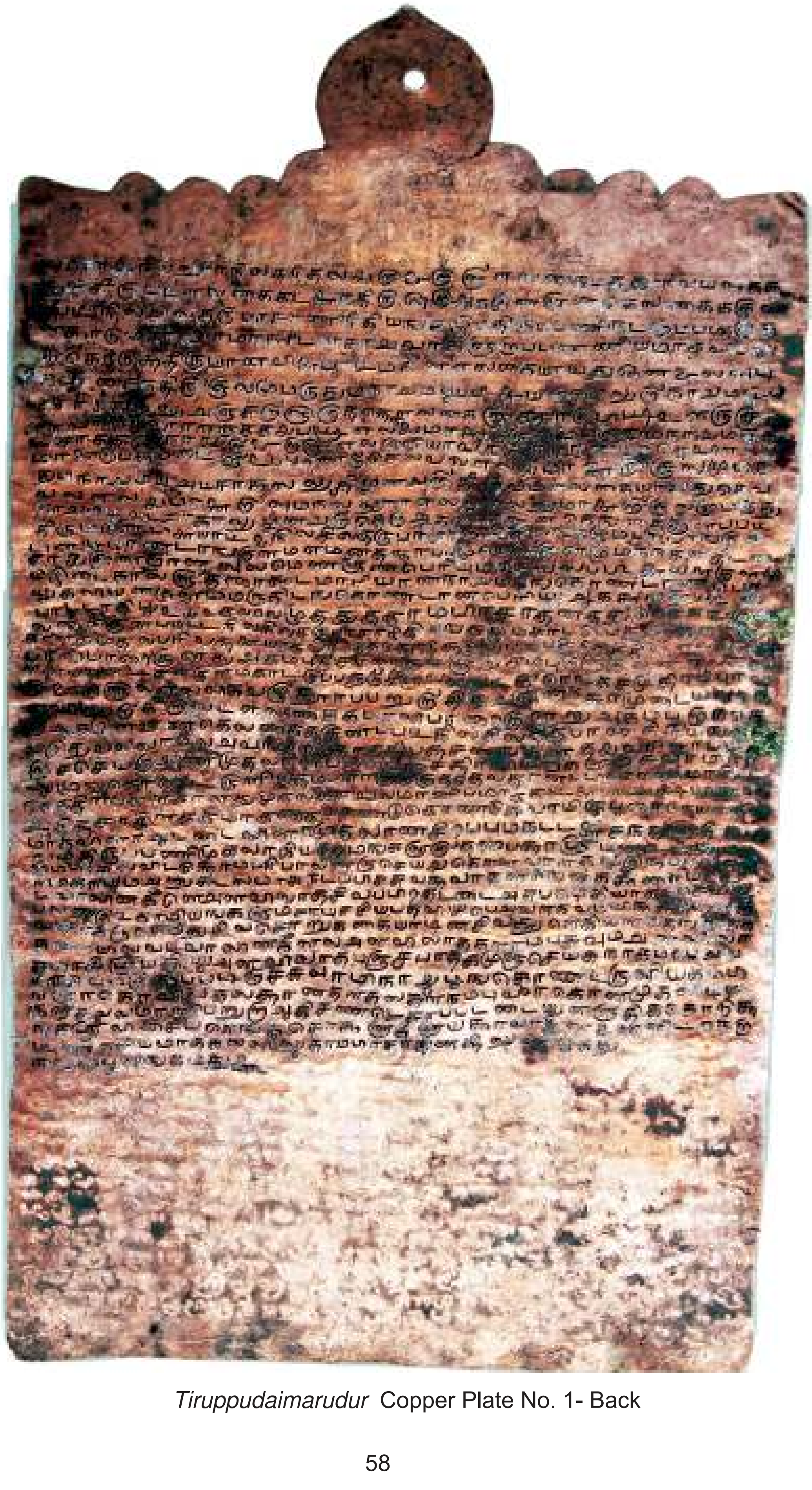
47. முமிட்ட எல்லைக்க[ா]லுற் ஞ் ற் தென்எல்கை பிள்ளையார் குளத்து அ

48. கம்புற் ஞ் எல்கை தெ[ந்*]நங் குளத்துப் பத்துக்கு கீற் வட எல்கை பு

49. துக்குளத்துப் புரவுற் தெற் ஆக இன்னென் கெல்கைக்குள்ப்ப

50. ட்ட நிலசில தருபாசாண நிதியங்கழும் ஞ் கரை சாட்டு

51. ப(ய)த்துக்கு கீள் எல்கையாவது பொருனை நதிற் ஞ் ற் தென் எல்கை



Tiruppudaimarudur Copper Plate No. 1- Back

பின் பக்கம்

52. அத்தானை நல்லூர் நிலத்தெல்லைரு் ஃரு் ஞ் எல்கை புத்தூர் வயலக்கூ

53. த்துரு் கீ ரு் வட எல்கை கடனை நதிரு் தெரு் ஆக இன்னூன் னெல்கைக்குள்

54. ப்பட்ட நிலசில தருபாசாண நிதியங்கழும் திருப்பணி நடரு்ம்படிரு்[17] க

55. ளக்காடு மகாவீரமாத்தாண்ட ராசா அவர்களுக்குப் புண்ணியமாக விட்டு

56. க் கொடுத்த திருமான விளையாட்டம் கீள் எல்கையாவது தென் ஃல் ஓடி

57. ய பச்சை நதிரு் சூலமு[ம்*]ம் மருதும் நாறும்பூ பிள்ளையார் கோவிலுக்கு நாறும்பூ அ

58. ச்சாக் கல்லு அஞ்சுரு் ஞ் ருத் தெந்எல்கை ஞ் க்காடுபட்டி உள ருக்கும்

59. தெவனல்லூர் எருக்கறுபட்டி எல்லே மானைரு் சூலமு[ம்*] மருதும் நாறும்பூ அ

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16. 'சதுர்வேதிமங்கலம்' என்று படிக்கவும்.

17. 'நடக்கும்படிக்கு' என்று படிக்கவும்.

60. ட்சக்க[ல்*]லு நாலுரு ஃரு ஞ் எல்கையாவதுஞ் சேரன் மாதேவி எல்லை

61. மானேரு பத்தமடை உப்பூறணி செ(ல)[வ்*]வல எல்லை மானேரு சூலமு[ம்*] மரு

62. தும் நாறும்பூ அட்சா கல்லு பதிமூன்றுரு கிரு வடஎல்கையாவது செவ்

63. வல எல்லை மானேரு ஓமநல்லூர் எல்லை கல்லு மானேரு சூலமு மருது

64. நாறும்பூ அட்சாகாலு மூன்றுரு தெரு ஆக இன்னன்கெ(ங்)ல் கைக்குள்ப்பட்ட

65. திருமான விளையாட்டம் நிலசில தருபாசன நிதியங்கழும் பாப்பாங்குளம்

66. பிள்ளையாண்டாங்குளம் எமனத்தொப்பு முரியன் குளமும் நந்தன் திட்டை

67. சாலைக்குளமான ஓலமென்றன் பெரியும் செல்லப் பி[ள்*]யார் குளமு

68. ம் இடைகால் ஞ் கரைகண்டமாரியான நாறும்பூங் கொண்டான் பெரி

69. யூ கலியன் குளம் மருதிடங்கொண்டான் பெரியூ ஆக காகூடிஉ௵

70. புரட்டாதி[18]யூ உ௰ உ கல்லெழுத்துத் தாம்பிர சாதனத்து பெருநாண்கெ

71. ல்கைக்குள்பட்ட நிலசில தருபாசா[ண*] நிதியங்கழும் சாட்டுப்பத்து ஞ் கரைக்கு

72. நாளது முதல் பரிவத்தனையாக விட்டுக் கொடுத்த இலுப்பை குரிச்சி கீள் எல்கை க

73. பாலிபாறைக் குளத்து அகம்புரு சாரைக்குளு[19]* ஞ் அகம்புரு ஞ் ரு தென்எல்கை பி

74. ள்ளையாண்டான் குளம் காட்டுப்பத்துரு கீ ஞ் ல் ஓடைரு ரெங்க சமுத்திரம் புரவு

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18. 'புரட்டாசி' என்று படிக்கவும்.

19. 'சாரைக்குளம்' என்று படிக்கவும் (ளு - ளம்)

75. ஞ் ீ ஞ் ஞ் ல எல்கை வழுதூர்ப் பற்றுஞ் திருஅக்கினீசுரமுடையார்
தெ

76. ாவிலுஞ் கீ ஞ் வடஎல்கை கபாலி பாறைக்கு குளற்று அகம்புஞ்த்
தெ

77. ஞ் ஆக இன்னன் கெல்கைக்குள்ப்பட்ட நிலசில தருபா[சா*]ண
நிதியங்களு

78. ம் இதுவல்லாமல் அவரவர் இதா சத்தி பக்த சனங்கள் தலைவரி ராப்ப

79. ஞ்ச் செயஞ் அணி முதலான பலபிட்சைத் திரவியங்களும் சுவாமி
நா

80. றும்பூங் கொண்டருளிய தம்பிரானுருக்குத் தெவதானப்
பிறமாணமாகிய

81. செத்திரங்களை நாளது முதல்ச் சறுவ மானி(ப)[ய*]மாக கட்டளையிட்ட
படியினலெ

82. ஆதித்த சந்திராக்கமாக கையாண்டு கொண்டு சுவாமிக்கு பூசை
நெய்வெத்ய[ம்]

83. மாத விளா[20] ஆட்டை விளா[21] முதலான சிறப்பும் கட்டளை
சந்தனுதித்தயி

84. லும்[22] திருப்பணி முதலாகிய தற்மங்களுஞ் தற்மபத்தா
ஸ்ரீபண்டாரக்கண

85. ஞ்ம்படி சிலவிட்டுத் தர்ம பரிபாலனஞ் செய்து கொள்வாராகவு[23*]
இந்ப்படி[24*] சுவ

86. ாமி காரியம் அனுகூலமாக நடப்பிச்சு வந்தவர்கள் கங்கைக்
கரையில் வ

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20. 'மாதவிழா' என்று படிக்கவும்.

21. 'ஆட்டைவிழா' (ஆண்டு விழா) என்று படிக்கவும்.

22. 'சந்திராதித்தவரையிலும்' என்று படிக்கவும்.

23. 'கொள்வாராகவும்' என்று படிக்கவும். (வு - வும்)

24. 'இந்தப்படி' என்று படிக்கவும்.

87. ட வாலின் கீளெ அளவிலாத சிவப்பிறதட்டை அசுபமேதியாகம்[25] செய்த

88. பலனும் இட்ட காமியங்களும் சாயுச்சிய பதவியு பெறுவராகவும் யிந்த தந்தம்மத்துரு

89. விகாதஞ் செய்து சிவசொத்துக்கையாடின சிவத்துரொகியன் கெங்கைக்

90. கரையில் வடவாலின் கீளில் அளவிலாத காராம்பசுவும் அளவிலா

91. சுபிரத்தி ஸ்ரீயத்தியு அளவிலாத பஞ்சபாதகமுஞ் செய்த நாகம்[26] பெறுவ

92. ராகவும் இந்த படிக்குச் சுவாமி நாறும் பூங்கொண்டருளிய தம்பி

93. ரானர் கொவில் தலத்தானதார் தலத்தார் நம்பி வீரகெரள முதலியா

94. ருக்கு சறுவமாணிய பற்றுக்கு ஆதிசண்டெசுரப் பட்டையு[27] எளுதிக் கொடுத்த

95. ராச ஸ்ரீவிசையரெங்க சொக்கனுதை ஞயக்கர்வர்கள் உள்ளிட்டாருக்கு

96. ப்புண்ணியமாக கல்லிலும் தாம்பிர சாதனத்திலும் ஏழுத்து

97. நாறும்பூ லிங்கம் துணை.

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25. 'அசுவமேதயாகம்' என்று படிக்கவும்.

26. 'பாவம்' என்றிருக்க வேண்டும்.

27. 'பட்டையம்' என்று படிக்கவும்.

Tiruppudaimarudur - Copper plate No. 2

This copper plate is kept in the *Arulmigu Nellaiappar* Temple, Tirunelveli for a long time. The language and the script of the Copper plate are Tamil.

This copper plate was made in the *Salivahana sakabdam* (*saka*) 1617 (1695 AD), Kollam 871 (1695 AD), on the 11th day of the Tamil month *Aadi, Suklapaksham, Dasami, Guruvaram* (Thursday) with *Anusham* star.

Madurai *Nayaka* king *Sri Vijayarenga Sokkanatha Nayaka* through his officials *Dikshathayyan, Dalavoy Narasayyan, Anavai Rasaiyyan, Tiruvenkitanathayyan, Alagiri Nayakkaraiyan, Vadamalaiappa Pillai, Venkatadri Naikaraiyyan, Dinasari Venkappaiyan, Ananta Padmanabha Pillai, Attavanai Karanikka Pillai* have endowed certain lands for the conduct of the Daily *puja*, Monthly festivals, Annual Festivals and the maintenance of the temple to the *Narumpoonatha swami* Temple at *Tiruppudaimarudur*. The endowed land is to be maintained by the team consisting of *Nambimar, Danattar, Talattar and Vira Kerala Mudaliar* supervised by *Venkatadri Nayakkariyan, Dinasari Venkappayyan* and *Ananta Padmanabha Pillai*.

In lieu of *punjai* lands, *Sengulam, Punakkulam, Avisekhaberi*, and *Appinangulam - Iluppaikurichi* was given to the Temple for the above said endowment works.

The Telugu inscription appears to be a later interpolation. Photos of the copper plates and transcripts are below. Engraved on the south wall of the *Mahamandapa* of *Narumpoonathaswami* temple. Tamil. Seems to be a land donation for regular *pujas* of the temple (Ref : p. 20 - Inscription No. 209/2005).



Tiruppudaimarudur Copper Plate No. 2- Front

திருப்புடைமருதூர்ச் செப்பேடு –2

உ

1. உ திருப்புடைமருதூர் நாறம்பூ ஞதை சுவாமி[1] தாம்பிர சாத
2. நப்பட்டயம் சகாத்தம் ஞூகாய௲ மெல் செல்லாய் நின்ற கொ
3. ல்லம் ஆளயக ௵ ஆடி யும் யக உ சுக்கில பட்சத்தில் திசமியும்[2] குரு
4. வாரமும் சுபயொக சுபகரணம் பெத்த அனுஷ நட்செத்திரத்தில் நா
5. ள்ச் செய்த சண்டெசுர பட்டயமாவது உடையார் நாறம்பூ
6. கொண்டருளிய தம்பிரானுர் பூசை நட௲ம்படி௲[3] சறுவ மா
7. ணிபம்[4] கட்டளையிட்டது விசுவஞதை ஞயக்கரய்யன் ஸ்ரீ சொக்கஞதை
8. ஞயக்கரய்யன் ஸ்ரீஇரங்க கிட்டிண முத்து வீரப்ப ஞயக்கரய்யன்
9. ஸ்ரீவிசைய ரெங்க சொக்கஞதை ஞைக்கரய்ய ஸ்ரீவாசல்க் காரியம்
10. செய்யும் தீட்சதாய்யன் ஸ்ரீ தளவாய் நரசப்பய்யன் ஸ்ரீ அன்
11. னவ ராசய்யன் ஸ்ரீ திருவெங்கிடஞதைய்யன் ஸ்ரீ அழகிரி ஞய
12. க்கரய்யன் ஸ்ரீ வடமலையப்ப பிள்ளையன் ஸ்ரீ வெங்கிடாத்திரி ஞ
13. யக்கரய்யன் ஸ்ரீ தினசரி வெங்கப்பய்யன் ஸ்ரீ அனந்த பற்ப
14. ஞதை[5] பிள்ளையன் ஸ்ரீ அட்டவணை காறணிக்கப் பிள்ளைமாரும்
15. மத்துண்டான காரியக்காரறர்களும் புண்ணியமாக சுவாமி
16. கொவில் பூசை௲ம் திருப்பணி௲ம் சறுவமாணிபமாக[6] நம்

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1. 'இச்செப்பேட்டில் நாறம்பூ நாத சுவாமி' என்று உள்ளது.
2. 'தசமியும்' என்று படிக்கவும்.
3. 'நடக்கும்படிக்கு' என்று படிக்கவும்.
4. 'சறுவமானியம்' என்று படிக்கவும்.
5. 'அனந்தபத்பநாப' என்று படிக்கவும்.
6. 'சறுவமானியமாக' என்று படிக்கவும்.

17. பிமார் தானத்தார் தலத்தார் வீரகெறள முதலியார் பாரிச
18. மாக தானப் பிறமாணமாக கட்டளையிட்டது சுவாமியுடைய பளை
19. ய தெவதாயத்தில் உள்ளூற் நஞ்சை புஞ்சை ஙூப்பு சொற்
20. ஞதாயம்[7] தொப்பு முதலானதும் செங்குளம் வாகைகுளம்
21. அவிசெகப்பெரி ஆர்பினுங்குளம் இது முதலான குளத்தில்
22. நஞ்சை புஞ்சை சொன்ஞதாயமும் பணெங்கடமை பாசிவித்து
23. ஞல் கரைகு இ[8]*டாக பரிவற்தனையாகளும் முதல் பரிவற்றினையா
24. க விட்டுகுடுத்து இலுப்பை குறிச்சி உள்ளூர் குளமும் குள
25. ப்பிறமாணமும் நஞ்சை புஞ்சை தொப்பு சொன்ஞதாயம் ப
26. ாசிவிலெ பனெங்கடமை உளத்தை வாரமும் ஆக யிவ்வகைப்ப
27. ட்ட ஆதாயமும் கைய்யாடிக் கொண்டு நாறம்பு ஞத சுவாமி கொவில்
28. பூசையும் திருவிளாவும்[9] மத்துண்டான திருப்பணியும் நடத்திக்
29. கொண்டு பரிபாலனம் பண்ணிக் கொண்டு வரச் சொல்லி கட்ட
30. ளை இப்படிகு வருவாராகவும் இப்படி நடகும்படிகு சண்டெசுரப்
31. பட்டயம் எழுதிக்குடுத்தோம் வெங்கடாத்திரி ஞயக்கரய்யன்
32. ஸ்ரீ தினசரி வெங்கப்பய்யன் ஸ்ரீ அனந்தபற்ப்பஞத பிள்ளைய
33. ஸ்ரீவாசல் காறணிக்கப் பிள்ளைமாரும் மத்துண்டான பெரு
34. மெர் இந்தன்ம(ம)[த்*]தை பரிபாலனம் பன்னி நடத்திவிச்சுக்
35. கொள்வாராகயும் இப்படியெ இந்த தானதர்ம்ம(ம)த்தை பரிபால

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7. 'சொர்ணாதாயம்' என்று படிக்கவும்.

8. இ- ஈ என்பதனை குறிப்பற்கு பயன்படுத்தியுள்ளனர்.

9. 'திருவிழாவும்' என்று படிக்கவும்.



Tiruppudaimarudur Copper Plate No. 2- back

பின் பக்கம்

36. ளம் பண்ணினபெர் கெங்கைக் கரையில் அசுவமெதயா

37. கம் பண்ணின பலமும் ஆயிரம் காராம்பசுத் தானம் பன்

38. ணின பலத்தையும் சிவப்பிறதிட்டை பண்ணின பலத்

39. தையும் அடைவாராகவும் இப்படி சம்மதித்து சண்டெ

40. சுர பட்டையமாக சறுவமாணி[ய*]ப் பட்டயம் எழுதிக்குடு

41. டுத்தொம் நம்பிமார் தானத்தார் தலத்தார் வீரகெரள

42. முதலியார் இவர்களுஞ் இப்படிஞ்

43. திருப்புடைமருதூர் உள்ளூர் அகப்பத்து புஞ்சை சொ

44. ற்ஞதாயமும் செங்குளம் புனக்குளம் அவிசெகபெரி

45. ஆப்பிறைங்குளம் நஞ்சை பூயும்[10] ஞ்[11]கரை பரிவத்தினைய

46. ாக விட்டு இலுப்பை குறிச்சிகுளப் பிறமாணம் நஞ்சை

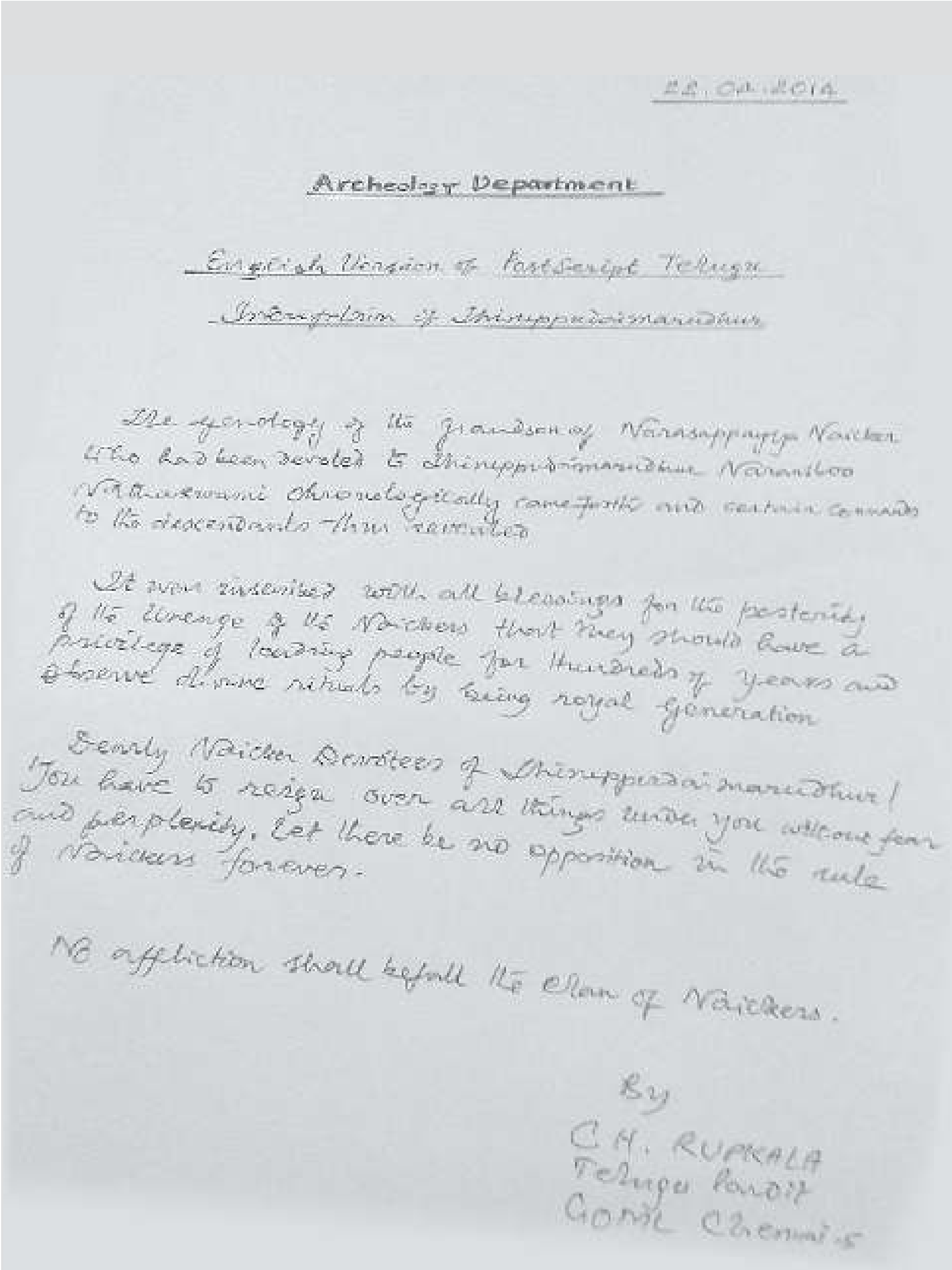
47. பூ சொர்ஞதாயமும் சறுவமானிபமாக கட்டளை இட்டொம்

48. பூசை திருவிளா திருப்பணி நடப்பிவிக்கவும்

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10. 'புஞ்சையும்' என்று படிக்கவும்

11. 'மேற்படி' என்று படிக்கவும்



22.02.2014

Archeology Department

English Version of Postscript Telugu Inscription of Thiruppudaimarudhur

The genealogy of the grandson of Narasappayya Naicker who had been devoted to Thiruppudaimarudhur Naramboo Nathaswami chronologically came forth and certain commands to the descendants thus narrated

It was inscribed with all blessings for the posterity of the lineage of the Naickers that they should have a privilege of leading people for hundreds of years and observe divine rituals by being royal generation

Dearly Naicker Devotees of Thiruppudaimarudhur! You have to reign over all things under you without fear and perplexity. Let there be no opposition in the rule of Naickers forever.

No affliction shall befall the clan of Naickers.

By
C.H. RUPKALA
Telugu Pandit
GOMR Chennai-5

Telugu portion deciphered and the gist

UNIVERSITY OF MADRAS
DEPARTMENT OF TELUGU

MARINA CAMPUS, CHENNAI-600 005.

Dr. M.SAMPATH KUMAR
M.A. (Telugu & Linguistics) M.Phil., Ph.D.
Head

Phone: 2844 9541
Cell : 0-9444075128
email: madabhushisk@gmail.com

15.5.2014

To

Dr.S.Vasanthi
Commissioner
Department of Archeology
Chennai-600 008

Madam,

Sub: Telugu Inscription – Reg.

***

I have gone through the Inscription given by you. But the Telugu letters and the language in that inscription are broken. Hence it is difficult to read and to understand. I have shown some other scholars also, they are also not able to read it. If I can find it readable in future, I will inform you.

Thanking you

Yours faithfully

(M.SAMPATH KUMAR)

The *Velvikkudi* Copper plates inform that *Pandyan Kochchadaiyan Ranadheeran* quarrelled with *Ayvel*, the Chief of *Podhigai* Hills. This battle was held in the 7th Century AD at *Tiruppudaimarudur*.

Conservation of the temple

Dr. Kannan has given archaeological notes of inspection in his technical capacity as conservation archaeologist for the conservation and restoration of the temple on 08.06.2013. These are placed in Annexure I. He again visited the temple on 14.07.2013 for the *kumbhabishekam* and for taking notes on site on the murals on 15.01.2014. At that time, all the available names of the murals written on the borders were noted by him (See photos). Thiru K.T.Narasimhan, Consultant Archaeologist (Retired Superintending Archaeologist, Archaeological Survey of India, Chennai Circle) of the Government of Tamil Nadu has given a report for the physical conservation of the *Rajagopura* where the mural paintings are found on 07.01.2014 (Annexure II) Analysis of paintings by IGCAR is given in Annexure III. The Committee of Chemical Conservationists appointed by the Government of Tamil Nadu have given a report for the chemical conservation of the paintings on 20-03-2014 . The team consists of Thiru Veeraraghavan (Retired Deputy Superintending Archaeologist, Chemical Conservation Branch) and others. A copy of the Government Order appointing the Committee is placed along with the inspection report as Annexure IV. Thiru K.T.Narasimhan, (Retired Superintending Archaeologist, Archaeological Survey of India, Chennai Circle) has been appointed as Consultant Archaeologist vide Government order appointing him in Annexure V. The teak wood (sap) of the pillars and wood carvings has dried up due to poor maintenance for the past 200 years. It has to be rejuvenated with teak oil and other polyurethane coating and preserved. Rejuvenating an exterior teak surface is the application of a dressing or sealer to retain for as long as possible the appearance of the freshly prepared wood. This is also proposed to be done shortly.

History of the present small village of *Tiruppudaimarudur*

The present small village was once a thriving settlement with *Agraharams*, streets where nobles lived, soldiers quarters, merchants and farmers. It was the outpost of the *Venad* kingdom in the middle ages. One *Venad* king, *Udaya Marthanda Varma* even had the neighbouring *Cheran Mahadevi* as his capital and his palace there, where he resided. The branch of the *Venad* kings who ruled from *Kalakkad* used this as their last fort. The nearby *Athazhanallur Gajendra Varada* Temple houses a *Narasimha* in his pillar form on the banks of the *Tamraparni*. He is the earlier family deity (*Kula Devata*) for several families including that of the author (Dr. Kannan) who migrated from this area to *Nanjanad* (present Kanyakumari District). The villages could be *Harikesanallur, Veeravanallur, Athazhanallur, Kalladaikurichi, Tiruvannapuram, Ervadi, Cheran Mahadevi* etc. They were generals and chieftains in the army of King *Udaya Marthanda Varma*, the founder of the Travancore dynasty and kingdom, though they were *Brahmins*. They were clansmen of *Rama Iyen (Iyer) Dalavoy*, the Prime Minister cum Commander in Chief of King *Udaya Marthanda Varma* (1729 - 1758 AD), who ably assisted him and played a key role in expanding Travancore state from *Tiruppudaimarudur* to *Alwaye*, then one of the largest kingdoms in British India. *Rama Iyen* hailed from *Ervadi* in Tirunelveli District

(Nagam Aiya, 1906). The affection of the King for *Rama Iyen* is narrated by Shungoonny Menon in his History of Travancore From the Earliest Times (Shungoonny Menon,P, 1878, p.174) when he states that the King started brooding after the death of *Rama Iyen* and died the following year in 1758 AD. Even now more than 3000 people from 18 villages come to *Tiruppudaimarudur* from *Sankarankoil* to celebrate *Thai Poosam* festival in the month of Tamil *Thai* (15th January to 15th February) every year.

The name *Udaya Marthanda Varma* is repeated several times since the name of the grand uncle is given to the grand nephew who assumes rulership as per the *Marumakkatayam* (matriarchal succession sister's son is the successor) of Travancore. Hence, we have to go by circumstantial evidence to fix on the correct period. Therefore, based on the material above, we have identified the period for King *Udaya Marthanda Varma* as 1537 AD (*Venad* period) and not the 18th Century AD (Travancore period).

The temple was renovated in 1995 AD due to the efforts of Justice Ratnavel Pandian by the Priyamvada Birla Trust in the presence of *Sri Jayendra Saraswathi Swami* as per the instructions of the *Kanchi Paramacharya Sri Chandrasekhara Saraswati,* 68th *Peetadhipathi*. Since then, regular *Kumbhabishekams* have taken place though the income of the temple is meagre, despite the large area of lands endowed.

Tiruppudaimarudur Murals

A brief account of the painted panels in the five Tiers of the *Rajagopura* is dealt sequentially.

Range of Themes Depicted

The scenes portray an array of secular and religious themes. Many of the religious episodes are taken from the *Tiruvilaiyadal puranam* and *Sthalapuranams*.



Tier-I

Tier-I

The depictions of religious themes form the main objective of the unknown artists. They represent the scenes of worship on the east wall. The miracles of the Saint *Tirujnanasambandar* in Madurai are portrayed on the west wall. Scenes represent how he was carried in a palanquin, the fire on his mutt, where he stayed outskirts of Madurai, how he cured the mysterious stomach ailment of the King *Pandya Maravarman Arikesari* (640 - 670 AD) alias *Koon Pandya*, how he won the contest over fire (*Analvadam*) and water (*Punalvadam*) and how the Jains were impaled. Some scenes of the horses etc which are non-religious are also depicted.



Tier- II

Tier- II

Almost all the panels are secular. The one on the north wall represents the arrival of a stable-ship carrying horses, a large and neat and tidy painting illustrating the horse trade carried on in the Arabian Sea, between the *Vijayanagar* rulers and Arabs with Portuguese ships and intermediates. Several march pasts of the army are shown in which foot-soldiers, cavalry and elephant brigades are on the march on the east wall. The portrayal of ceremonial scenes with high officials receiving the visiting peers and dignitaries are exquisite. The battle scenes where horsemen fighting and foot-soldiers arrayed are shown on the west wall.



Tier-III

Tier- III

Panels are exclusively painted on religious themes in the third tier. On the north wall, the ten incarnations (*Dasavataras*) of *Vishnu* are portrayed, as well as *Vishnu* as *Sri Anantapadmanabha* on his primordial serpent couch. This shows the hold of *Venad* / Travancore since *Tiruppudaimarudur* fell under the *Venad* / Travancore Kingdom till it was annexed by the British. The ruler of Travancore, King *Udaya Marthanda Varma* (regnal years 1729 - 1758 AD) made the deity the tutelary deity of Travancore and himself ruled as servant *(Sri Padmanabha Dasa*). Even earlier, the *Venad* rulers had great veneration for *Sri Padmanabha Swamy*, the greatest deity in Trivandrum. To the east, the episodes of winning the hands of *Kayarkanni* (the incarnation of *Parvati*), of the sale of bangles, of the rubies and the slain black elephant stated in the *Tiruvilaiyadal puranam* are depicted. Sixty-four sports of Lord *Siva* were enacted in Madurai.



Tier-IV

Tier- IV

Most of the scenes painted **in the fourth tier** are of religious ones. On the northern wall, floral designs are shown. The birth of *Valli*, her upbringing and various activities of the hunters are depicted on the east wall. In the southern half of the hall, scenes from the ***sthalapurana*** of ***Tiruppudaimarudur*** and the daily chores of ascetics are shown. In the west, figures of gods and goddesses with floral design margins are seen. *Karur Thevar* visiting the *Narumpoonathaswami* Temple is superbly portrayed especially where *Karur Thevar* and the seven divine mothers cross the river *Tamraparni* which was in spate.



Tier-V

Tier- V

In the fifth tier, which has *sala* roofing, most of the paintings are obliterated. This tier has the figures of *Ardhanareeswara*, *Dwarapalaka*, Dancing *Kali*, *Subrahmanya* etc. There are no wood carvings. There are floral decorations on the wooden roof and wooden *kumbhas*.

Tiruppudaimarudur Murals

c h a pt er - Iv

MURAL PAINTINGS OF

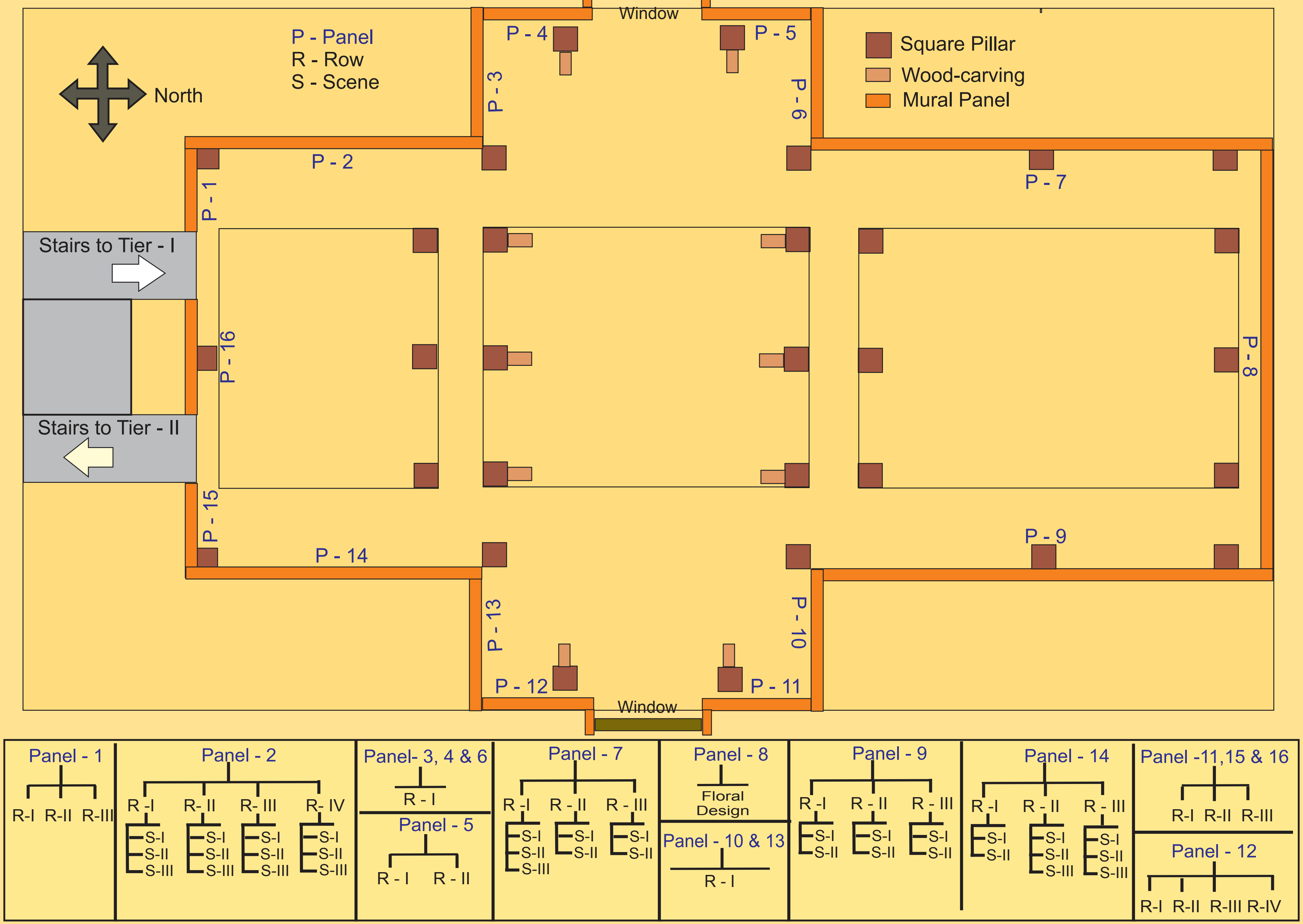
TIER - I

Narumpoonathaswami Temple - *Tiruppudaimarudur*

Diagramatic sketch of the Interior of the *Rajagopura*

TIER - I

Mural Panel's Height - 79"
Scale 1: 50 approx.



Mural Paintings of Tier - I

A List of the Mural Panels

Panel - 1 : The Mohammadan warriors

Panel - 2 : *Manikkavachakar* Episode

Tiruvilaiyadal Purana (T. P. No. 59) - *Siva* transforms jackals into horses and takes them to the king

Panel - 3 : *Ravana*

Panel - 4 : *Kumbhakarna*

Panel - 5 : *Lakshmana*

Panel - 6 : *Rama* on *Hanuman's* shoulders

Panel - 7 : Episodes from *Tiruvilaiyadal Purana*

Miraculous curing of the King *Maravarman Arikesari* by the Saint *Tirujnanasambandar* (T.P. No. 62);
Impalement of the Jain Monks (T.P. No. 63)

Panel - 8 : Floral Panel

Panel - 9 : *Sthalapuranas* of *Nellaiappar*, *Jambukeswaram* and *Sphutarjuna* Temples

Panel - 10 : *Dakshinamurti*

Panel - 11 : Sages

Panel - 12 : Temple Scene

Panel - 13 : *Visvarupa* of *Vamana*

Panel - 14 : *Arjuna Pasupatastra* Episode

Panel - 15 : *Urvasi*; Lord *Siva* granting *Pasupatastra;*
Sword fight between Lord *Siva* and *Arjuna*

Panel - 16 : Daily chores of *Rishis*



Tier - I : A side view of the panels -

Three rows of the murals are shown on the left of the pillar and four rows on the right of the pillar.



Row - I

Row - II

Row - III

Tier-I, Panel - 1
Close-up of the three
rows to left of the pillar



I



II



III

Tier-I, Panel - 1, Rows - I, II, III
Mohammadan warriors on horses

Tier-I, Panel - 2 : *Manikkavachakar* Episode

Tiruvilaiyadal Purana **(T. P. No. 59) - *Siva* transforms jackals into horses and takes them to the king**



Row - I

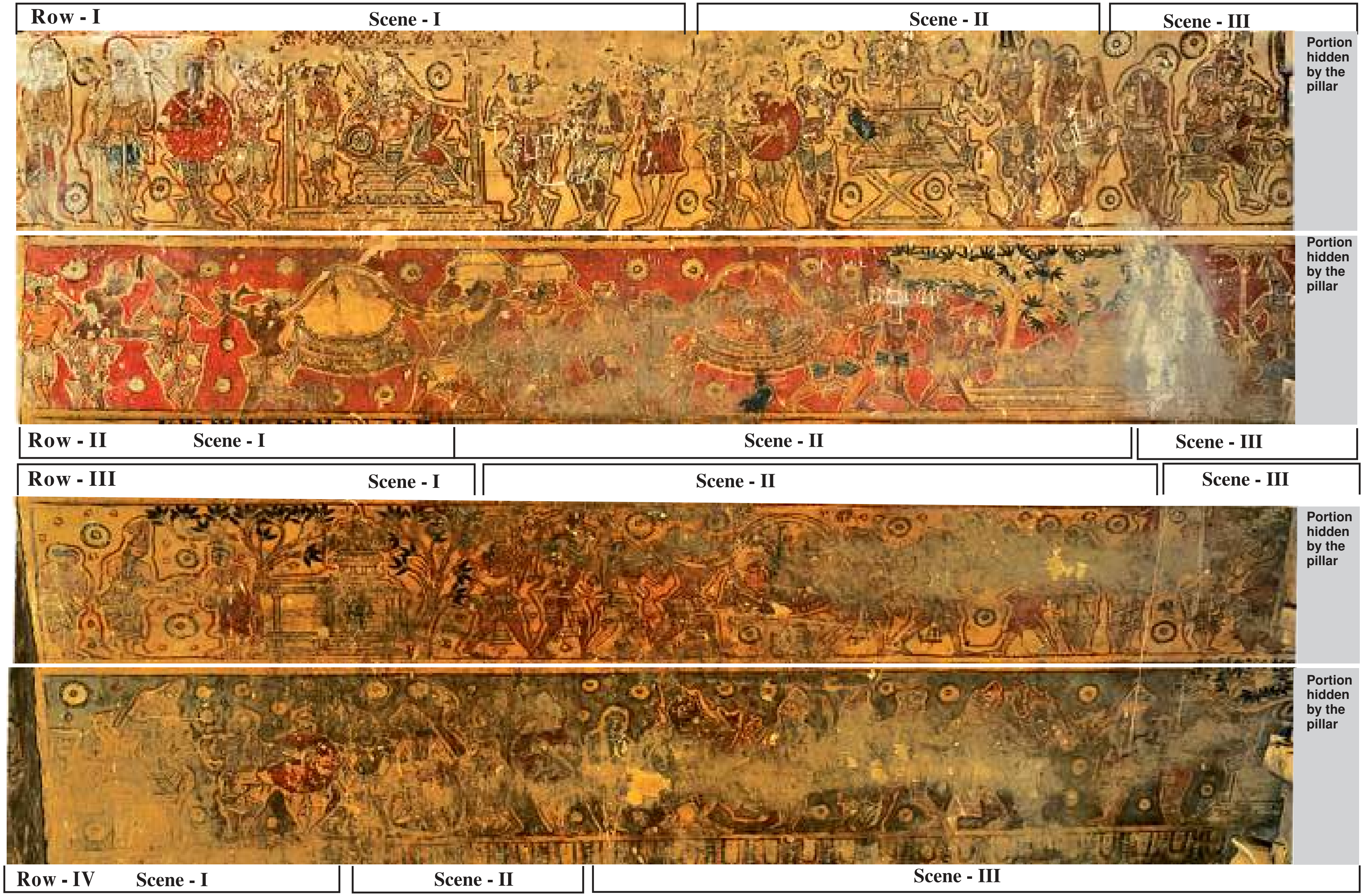
Row - II

Row - III

Row - IV

Tier-I, Panel - 2 : *Manikkavachakar* Episode

Tiruvilaiyadal Purana **(T. P. No. 59) - *Siva* transforms jackals into horses and takes them to the king**



Row - I

Tier-I, Panel - 2 : *Manikkavachakar* Episode (T. P. No. 59)



Scene - I



Scene - II



Scene - III

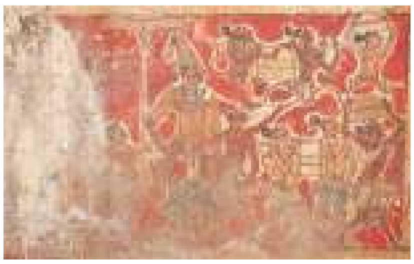
Row - II



Scene - I



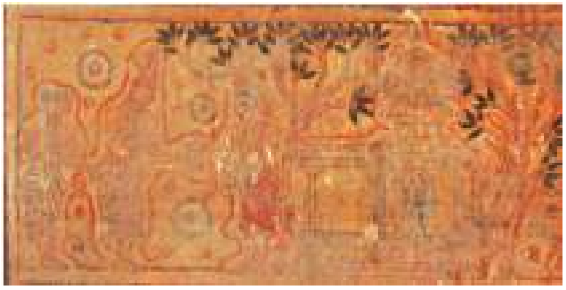
Scene - II



Scene - III

Tier-I, Panel - 2 : *Manikkavachakar* Episode (T. P. No. 59)

Row - III



Scene - I

Scene - II





Scene - III

Row - IV



Scene - I



Scene - II



Scene - III



Tier-I, Panel - 3 : *Ravana*



Tier-I, Panel - 4 : *Kumbhakarna*



Row - I

Row - II

Tier-I, Panel - 5 : *Lakshmana*



Tier-I, Panel - 6 : *Rama* on *Hanuman's* shoulders



Ettumanoor Temple *Nataraja* mural painting (Accession No. 1/2014 of Contemporary Art Section, Government Museum, Chennai)

Tier - I, Panel - 7 : Episodes from *Tiruvilaiyadal Purana* - Miraculous curing of the King *Maravarman Arikesari* by the Saint *Tirujnanasambandar* (T. P. No. 62); Impalement of the Jain Monks (T. P. No. 63)

Row - I

Row - II

Row - III



Before Pillar Bifurcation **After Pillar Bifurcation**

Tier - I, Panel - 7 : Episodes from *Tiruvilaiyadal Purana* - Miraculous curing of the King *Maravarman Arikesari* by the Saint *Tirujnanasambandar* (T. P. No. 62); Impalement of the Jain Monks (T. P. No. 63)

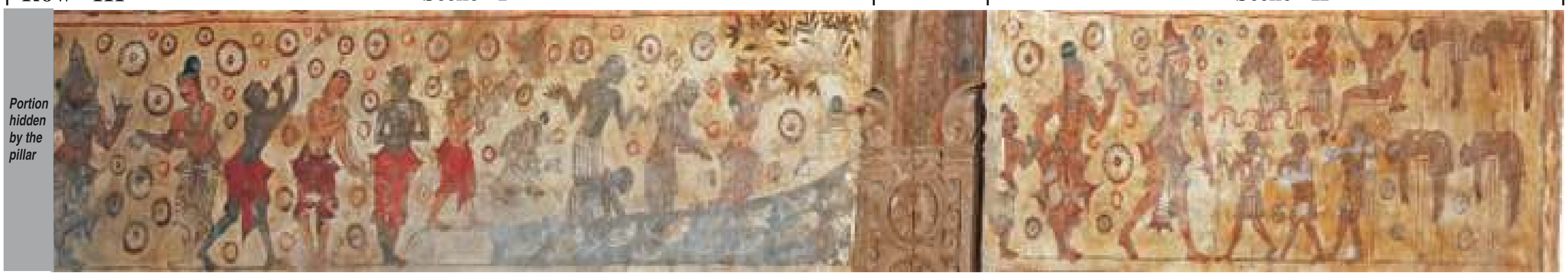
Row - I **Scene - I** **Scene - II** **Scene - III**



Row - II **Scene - I** **Scene - II**



Row - III **Scene - I** **Scene - II**



Before Pillar Bifurcation **After Pillar Bifurcation**

Tier-I, Panel -7 : Episodes from *Tiruvilaiyadal Purana* (T.P. No. 62 - 63)

Row - I



Scene - I : King *Maravarman Arikesari* (*Koon Pandya*) in council



Scene - II :*Tirujnanasambandar* in a palanquin



Scene - III : Jains setting fire to the *Mandapa of Tirujnanasambandar's mutt*

Tier-I, Panel -7 : Episodes from *Tiruvilaiyadal Purana* (T.P. No. 62 - 63)

Row - II



Scene - I : '*Anal Vadam*'



Scene - II : Jain Monks Contesting

Row - III



Scene - I : '*Punal Vadam*'



Scene - II : Jain Monks impaled

Tier-I, Panel - 8 : Floral Panel



Tier-I, Panel - 9 : *Sthalapuranas of Nellaiappar, Jambukeswaram* and *Sphutarjuna* Temples



Row - I

Row - II

Row - III

There are three rows of painting in this panel. There is a peacock row above and floral depiction at the bottom. A wooden pillar is seen in between the scenes.

Tier-I, Panel - 9 : *Sthalapuranas of Nellaiappar, Jambukeswaram* and *Sphutarjuna* Temples

Row - I Scene - I Scene - II



Row - II Scene - I Scene - II



Row - III Scene - I Scene - II



Before Pillar Bifurcation **After Pillar Bifurcation**

Row - I **Tier-I, Panel - 9 : *Sthalapuranas of Nellaiappar, Jambukeswaram* and *Sphutarjuna* Temples**



Scene - I



Scene - II

Tier-I, Panel - 9 : *Sthalapuranas of Nellaiappar, Jambukeswaram* and *Sphutarjuna* Temples

Row - II



Scene - I



Scene - II

Tier-I, Panel - 9 : *Sthalapuranas of Nellaiappar, Jambukeswaram* and *Sphutarjuna* Temples

Row - III



Scene - I



Scene - II - Extreme right discoloured



Tier-I, Panel - 10 : Close-up of Sages worshipping *Dakshinamurti* (*Siva*)



Row - I

Row - II

Row - III

Tier - I, Panel -11 : Sages

Row - I

Row - II

Row - III

Row - IV



Tier-I, Panel -12 : Temple Scene



Tier-I, Panel -13 : *Visvarupa* of *Vamana*

Tier-I, Panel - 14 : *Arjuna Pasupatastra* Episode

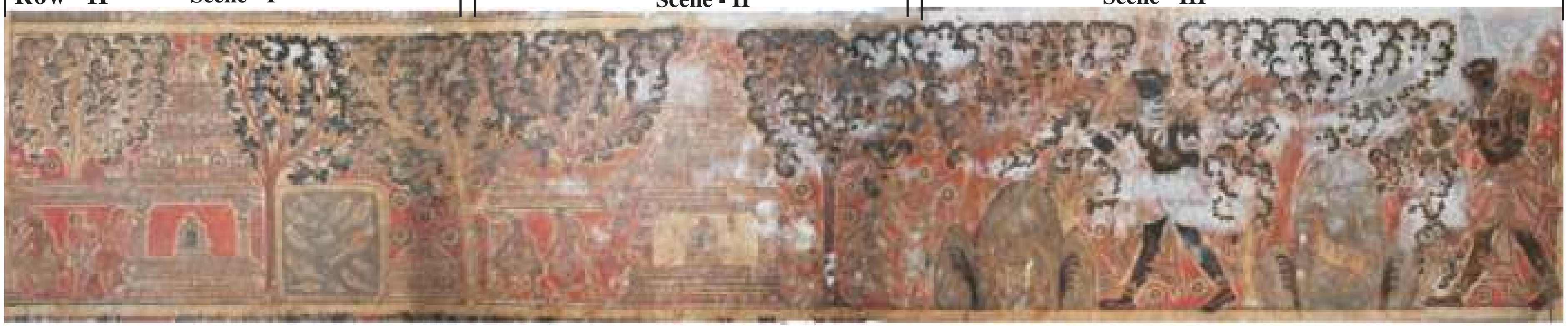


Tier-I, Panel - 14 : *Arjuna Pasupatastra* Episode

Row - I — **Scene - I** | **Scene - II**



Row - II — **Scene - I** | **Scene - II** | **Scene - III**



Row - III — **Scene - I** | **Scene - II** | **Scene - III**



Tier-I, Panel - 14 : *Arjuna Pasupatastra* Episode

Row - I



Scene - I



Scene - II

Row - II



Scene - I



Scene - II



Scene - III

Tier-I, Panel - 14 : *Arjuna Pasupatastra* Episode

Row - III



Scene - I



Scene - II



Scene - III

Tier-I, Panel - 15





Row - I : Curse of *Urvasi*



Row - II : Lord *Siva* granting "*Pasupatastra*"



Row - III : *Sword* fight Between Lord *Siva* and *Arjuna*

Tier-I, Panel - 16 : Daily chores of *Rishis*

Row - I

Row - II

Row - III



Before Pillar Bifurcation **After Pillar Bifurcation**

Tier-I, Panel - 16 : Daily chores of *Rishis*



Row - I





Row - II





Row - III



MURAL PAINTINGS OF TIER - I

Tier-I, Panel - 1 : The Mohammadan warriors : Three scenes are shown on the left wherein the Mohammadan warriors are seen mounted on well decorated horses.

Tier-I, Panel - 1, Row - I : The Mohammadan warrior is seen mounted on his horse with a sword on his right hand and holding the reins of the horse by his left hand. The horse is well decorated with saddle etc. The typical headgear of the soldier and the beard on his chin clearly states that he is one of the Mohammadan warriors employed in the *Vijayanagara* cavalry. Another decorated horse is following. The movement of the first horse is indicated by its hind leg slightly lifted up. The background colour is red and the horse is painted in brown. The upper garment of the soldier is white.

Tier-I, Panel - 1, Row - II : The Mohammadan warrior is seen mounted on his horse with a pike on his right hand and holding the reins of the horse by his left hand. The horse is well decorated with saddle etc. He is portrayed as similar to the above. He is one of the Mohammadan warriors employed in the *Vijayanagara* cavalry. The background colour is yellow and the horse is painted in brown. The upper garment of the soldier is white.

Tier-I, Panel - 1, Row - III : The Mohammadan warrior is seen mounted on his horse with a sword on his right hand and holding the reins of the horse by his left hand. The horse is well decorated with saddle etc. The headgear of the soldier and the beard on his chin shows that he is one of the Mohammadan warriors employed in the *Vijayanagara* cavalry. The background colour is slight black and the horse is painted in white. The upper garment of the soldier is white. Another decorated horse is coming behind.

Tier-I, Panel - 2 : *Manikkavachakar Episode*

Tiruvilaiyadal Purana (T. P. No. 59) - *Siva* transforms jackals into horses and takes them to the king.

The four rows of the panel to the right of the pillar are dealt with in Tier-I, Panel-2. In the key pictures, the hidden portions behind the wooden pillars are shown by projected brackets signifying a gap.

Tier-I, Panel - 2, Row - I, Scene - I

In the first scene five soldiers are standing on the left side of the king. The third soldier from the left is a body guard holding a shield and a sword. Two more soldiers are standing near the king. The King is seated on a low seat. Three soldiers are standing on his right side. The third soldier is wearing a red coloured tunic.

Tier-I, Panel - 2, Row-I, Scene -II

Two soldiers and a third partially obscured are standing on the left side of the king. The second is a body guard holding a shield and a sword. A king is seated on a throne. The King may be King *Varaguna Pandya* of Madurai. Two soldiers are standing on his right side.

Tier-I, Panel - 2, Row-I, Scene -III

A man is standing near the king who is seated on a low seat. The king is profusely ornamented. His left leg is crossed over the right leg which is hanging down. A dignitary is standing in front of the king in the attitude of receiving a *hara* which the king is holding in his right hand. His headdress clearly shows that he is a dignitary. Another man is standing behind him. He is keeping his right hand near his mouth in the attitude of supplication. He is wearing a checked lower garment and sporting an *angavastra* on his left shoulder. Another man standing behind him is also portrayed in a similar pose. But he is wearing a black lower garment on the hip.

Tier-I, Panel - 2, Row-II

Story :

Young *Manikkavachakar*, who lived in the middle of the Ninth Century AD, was a remarkable figure and a great devotee of Lord *Siva*. He was the trusted minister of King of Madurai. The King sent *Manikkavachakar*, with a large sum of money, to purchase the best horses for his cavalry. En route at *Tirupperundurai* (present *Avudaiyar Koil, Pudukottai* District), *Manikkavachakar* met and came under the spell of a great *guru* (none other than *Siva* himself in disguise) who completely changed his life. Totally forgetting the King's order, *Manikkavachakar* used the money given to him by the king to construct a *Siva* temple at *Tirupperundurai*. This scene is depicted here in the first and second rows. *Manikkavachakar* comes back only to be chided by the king. He prays to Lord *Siva* who converts foxes into horses and satisfies the king. But the horses become foxes again. The king realises that *Manikkavachakar* is a great saint. The last scene shows *Manikkavachakar* as a *Saivite* saint having given up his post of Minister or *Dewan*.

Tier-I, Panel - 2, Row-II, Scene -I

In the first scene three persons are receiving *Manikkavachakar* who is being carried on a palanquin. Two bearers are carrying the palanquin on their shoulders.

Tier-I, Panel - 2, Row-II, Scene -II

Two persons are carrying boxes on their heads and following the palanquin. Two persons are carrying the palanquin. A musical party consisting of a double sided drum beater and a pipe blower are going in

front of the palanquin heralding the arrival of *Manikkavachakar*. The entire troupe is heading towards a temple. There is a tree and a temple partially obscured signifying *Tirupperundurai* temple.

Tier-I, Panel - 2, Row - II, Scene - III

A page boy is holding an umbrella over the head of the King. He is sporting a tuft on his forehead. The King is standing and watching the persons carrying boxes. He is keeping his right hand on his hip while his left hand is hanging down. A man is shown blowing a wind pipe near the king. He is holding the wind pipe on his right hand while his left hand is placed on his left thigh. Above this scene two persons are carrying a load (box) on their shoulders tied to a bamboo stick. Another one is carrying a box on his head. Another two persons are carrying a load (box) on their shoulders tied to a bamboo stick. Another person is carrying a box on his head.

Tier-I, Panel - 2, Row - III, Scene - I

Two persons are standing. The first one is sporting a tuft behind his head. His hands are portrayed in *anjali mudra*. The second one is wearing a conical cap on his head. He is receiving the *prasada* (temple offering) in his left hand. He is sporting a moustache. A *bhattar* is shown near the *ardha mandapa* offering the *prasada*. A *garbhagriha* is shown after the *ardha mandapa*. A *sthala vriksha* is shown.

Tier-I, Panel - 2, Row - III, Scene - II

Two persons are carrying boxes with money on their head. Four persons are carrying the palanquin on their shoulders in which *Manikkavachakar* is seated.

Tier-I, Panel - 2, Row - III, Scene - III

A man wearing a conical cap is standing. Two persons are standing. The first one is holding his hands in *Anjali mudra* over his head. The next one sporting a cap on his head is portrayed as holding his hands in *Anjali mudra*. A priest like person is seated under a tree holding his right hand in the attitude of *upadesa mudra* and his left hand is kept on his left thigh. Four persons holding a palm leaf manuscript in their right hands and keeping left hands on their left thigh. These two may be Lord *Siva* and his disciples in disguise to test *Manikkavachakar*. The person wearing a red cap on his head standing near the priest is *Manikkavachakar*.

Tier-I, Panel - 2, Row - IV, Scene - I

A *siddha* is standing near the seated king. The *siddha* is saying something to the king. The king is holding his right hand in *vitarka mudra* (arguing posture). Two persons are standing on the left side of the king. The first person is also holding his right hand in *vitarka mudra* (arguing posture). The second one is holding a sword and a red coloured shield in his hands.

Tier-I, Panel - 2, Row - IV, Scene - II

Two persons are to the left of the king. One of them with beard and headgear is standing near the king on his left side. The king is seated on a seat holding his left hand in *vitarka mudra* (arguing posture). The last one is a body guard holding a shield and a sword in his hands.

Tier-I, Panel - 2, Row - IV, Scene - III

A person is standing with his hair on his head tied in the fashion of a bun. Next a king is shown. A person is shown arguing with the king (hand in *Vitarka mudra*). Next to him are five persons. Next a *bhattar* is worshipping a *linga* in the *garbhagriha* of a temple. These scenes may portray the construction of the temple at *Tirupperundurai* (present *Avudaiyar Koil, Pudukottai* District).

Tier-I, Panel - 3 : *Ravana*

Ravana is depicted with his ten heads and carrying a bow and arrow and all other weapons in his twenty hands on the battle field. He is standing on his chariot. Most of the details of this painting are damaged. Being an *asura* his colour is painted as black.

Tier-I, Panel - 4 : *Kumbhakarna*

Kumbhakarna, Ravana's brother is ready to fight. He is standing ready on a chariot with bow and sheath behind his body. *Kumbhakarna* is depicted befitting his stature as an *asura*.

Tier-I, Panel - 5 : *Lakshmana*

Here *Lakshmana* is shown standing with bow and arrow on the first row with a sheath on his back. He is also heavily ornamented.

In the second row a man, (*Vibhishana*) holding a square shield in his left hand and a sword in his right hand and a monkey (Prince *Angada*) holding a square shield in his left hand and a sword in its right hand are shown below who are ferociously looking at Tier-I, Panel - 6 *Rama* on *Hanuman's* shoulders and moving in the direction in which their master is moving. *Vibhishana* is identified by his flamed *kirita*. *Angada* is identified by his *kirita makuta*.

Tier-I, Panel - 6 : *Rama* on *Hanuman's* shoulders

Rama with his bow and arrow seated on the back of his mount *Hanuman* who is shown carrying *Rama*. The colour of *Rama* should be blue. But he is depicted in emerald green here. This is characteristic of *Chera* school of painting. The headgear and ornaments are typical of *Nayaka* period. The *channavira* (an ornament consisting of 3 chains with a central leaf like pendant) and *udarabandha* (a band of silk or gold thread worn on the stomach) are stressed. The *Ettumanoor* Temple has two mural paintings on the inside of the *Mahadwara* of the main *Gopura*. The Government Museum, Chennai has a copy of one painting, *Nataraja* in its collection. *Mahavishnu* is depicted in green colour (Accession No. 1/2014 of Contemporary Art Section)

The *Tiruvilaiyadal Puranam* in Tamil it is said, is based on a Sanskrit work '*Halasya Mahatmyam*'.

Note on the *Tiruvilaiyadal Puranam* (pronounced *Tiruvilaiyaadal Puraanam*)

The earliest version of the *Tiruvilaiyaadal Puraanam* was written by *Perumpattrappuliyur Nampi* based on the Sanskrit work '*Sarasaamuchchya'* a section of the *Uttara Mahaa Puraanam*. It is called *'Tiruaalavaayamudaiyar Tiruvilaiyaadal Puraanam'*. This is not easily datable but may be much earlier to even 1000 AD. The most important version which is now popular and widely accepted is *Paranjothi Munivar's* work '*Tiruvilaiyaadal Puraanam'* written in the 16th Century AD. This is the most illustrious translation of the Sanskrit text, *Halasya Mahatmyam* (pronounced *Haalaasya Mahaatmyam*) , a part of the *Isha Samhita* of the *Skanda Puraanam*. The current order of the 64 legendary sports of Lord *Siva* is based on the order in *Halasya Mahatmyam* which is translated into Tamil in the *Paranjothi Munivar* version. This is the settled version and even *Nampi's* work has gone into oblivion.

- (Jeyachandrun, A.V. (1985))

Tier-I, Panel - 7 : Episodes from *Tiruvilaiyadal Purana* (T. P. No. 62 - 63)

Miraculous curing of the King *Maravarman Arikesari* by the Saint *Tirujnanasambandar* (T.P.No. 62);

Impalement of the Jain Monks (T. P. No. 63)

There are three rows in this panel

Mythological Story

In the 7th Century AD, the Jain monks with their *tantric* power converted the King *Maravarman Arikesari*, *Koon Pandya* from *Saivism* to *Jainism*. Queen *Mangaiyarkarasi Nachiyar* understood

the situation and brought *Tirujnanasambandar*, the great *Saivite Nayanmar* from the *Chola* kingdom, through the minister *Kulachirayar*, who was an ardent follower of *Saivism*.

Tier-I, Panel - 7, Row - I, Scene - I

Here three Jain monks are shown as half-clad, one of them is seated on a *mancha* (a type of lower seat) with a bunch of flowers in his left hand. Jain monks are portrayed under a canopy. The background colour is red. The king is seated with his left leg kept down (*Veerasana*) while he is arguing with his queen who is seen standing in reverence before him. *Tirujnanasambandar* is seen seated on a seat. The king and queen are bedecked with jewels befitting their stature. *Tirujnanasambandar's* hair is knotted on the top of his head and he keeps his left hand on his left thigh and showing his right hand in *abhaya mudra*.

Tier-I, Panel - 7, Row - I, Scene - II

Three devotees are wearing saffron coloured lower garments below the hip. They are keeping their hands in *Anjali* as a mark of respect. They are standing before *Tirujnanasambandar* in a palanquin (hanging couch). Two palanquin bearers carry *Tirujnanasambandar* in a palanquin (hanging couch). Behind them are seen two musicians playing their musical instruments. The first one is having a pipe and the second one is blowing a wind instrument called "*Kombu*" in Tamil.

The narratives are powerfully portrayed. To stress the situation the background colour is chosen as red.

Tier-I, Panel - 7, Row - I, Scene - III

Two persons are wearing a saffron coloured lower garment, one is standing with his left hand portrayed in wonder. Two musicians are seen playing their wind pipes and three other devotees are seen standing before *Tirujnanasambandar* in reverence. An attendant is standing behind him. *Tirujnanasambandar* is seen seated within a *mandapa*. The mutt was ransacked and set on fire by the mischievous Jain monks. The fire is shown at the corner of the *mandapa* in which he is seen seated.

Tier-I, Panel - 7, Row - II

Story:

Sensing the situation *Tirujnanasambandar* immediately sang a *padikam* (Tamil verses in praise of Lord *Siva*) on fire and returned the fire to the persons who caused it. The fire returned back and entered into the stomach of the king and caused great pain. The Jain monks tried to cure the disease of the King by their chants, but to no avail. The queen requested *Tirujnanasambandar* to cure the king and

introduced him to the King. He immediately sang "*Mandiramavatu neeru*" *padikam* (*Tiruneetru padikam*) and gave the king *Vibhuti* (sacred ash) as *prasada*, (offering) which the King took and was completely cured. The Jain monks wanted to contest with *Tirujnanasambandar*. This powerful scene is painted as the second row here. Refusing to concede defeat, the Jains suggested that their respective faiths be tested by observing the effect on certain scriptural writings when consigned to the flames. The Jain palm-leaf was burnt to ashes, but *Tirujnanasambandar's* palm-leaves remained intact.

Tier-I, Panel - 7, Row - II, Scene - I

A spittoon bearer is holding a spittoon vessel in his left hand above the head of the body guard holding a red coloured shield and a sword in his hands standing before him is portrayed. Another person wearing a white coloured lower garment and sporting an *angavastra* on his right shoulder is standing. His left hand is portrayed in the attitude of *suci mudra*. He is holding something in his right hand. Two persons wearing a turban like headgear holding their left hands near their mouth in reverence are standing. The one standing near the king is holding a sword in his right hand. The sharp edge of the sword is planted on the ground. (This scene is not visible clearly as the wooden pillar is covering it). The king is standing with his usual ornaments and keeping his right hand on his right hip and holding his left hand in *suci mudra*. One person wearing a saffron coloured lower garment is standing next to the king. He is wearing a *rudraksha* bead *mala* on his head. His hands are portrayed in *Anjali mudra*. Another person is standing before him is portrayed in *Anjali mudra*. The hair on his head is arranged like a bun. *Tirujnanasambandar* is holding a manuscript in his right hand standing on a square *padmasana*. He is having a ladle in his left hand to pour ghee on the fire. The fire is kept on a low pedestal which is red hot with its tongues rising above. The first Jain monk is holding a manuscript in his right hand and about to throw it on the fire. He is holding a ladle in his left hand to pour ghee on the fire. The monk standing near him is holding a *danda* (the two pronged stick usually used by monks ; they keep their hand resting on it while they meditate) leaning on his left shoulder. Two other monks standing on the extreme end before pillar bifurcation are showing *vismaya mudra* in their right hands. This is the scene where the fire test contest held is portrayed.

Tier-I, Panel - 7, Row - II, Scene - II

Story

Refusing to concede defeat the *Jains* invited *Tirujnanasambandar* to a contest of superiority by water (*Punal Vadam*). Both threw the *jain* and *Saivite* palm leaf manuscripts into the river *Vaigai* while the *Saivite* manuscripts floated upstream, the *Jaina* ones were swept away again. *Tirujnanasambandar* won. The place where they were found is *Tiruveragam* on the *Vaigai*.

Description of the Scene

Two persons of high status are standing with their left hands in *suci mudra*. They are holding a stick on their right shoulders. Five *Jain* monks are standing before them.

Tier-I, Panel - 7, Row - III, Scene - I

One body guard with a shield and a sword is standing on the extreme left. Another person is holding a palm leaf manuscript in his right hand and showing *vismaya mudra* (wonder attitude) by his left hand is standing near the king. (This scene is not visible clearly as the wooden pillar is covering it).King *Maravarman Arikesari*, *koon Pandya* of Madurai standing with his right hand kept on his right hip and portraying *vitarka mudra* (arguing) by his left hand. Another person may be a noble, is standing before him. His hands are portrayed in the attitude of inviting the king to witness the water test contest to the bank of the *Vaigai* River. Beyond him four men wearing saffron coloured lower garments are standing. The first and the second persons are blowing wind pipes. The third one is standing in *anjali*. The fourth one is holding a ceremonial umbrella on the head of *Tirujnanasambandar*, who is throwing the manuscript in the running water. Two monks are witnessing the *Jaina* scroll being rapidly swept away by the running waters of *Vaigai*, while *Tirujnanasambandar's* floated against the current and was recovered upstream. The fourth person standing at the extreme right is holding his hands in *Anjali mudra* above his head. A *Sivalinga* is seen at the extreme end.

Tier-I, Panel - 7, Row - III, Scene - II

Here in this scene after the contest was over all the Jain monks were put on the "*Kazhumaram*" (impaling tree trunk). The King, third from left, and minister, second from left are approaching to see their orders are obeyed. An attendant is following them. Four monks are seen upside down with their heads, hands and legs are hanging down while their stomach is pierced through. At the extreme right, one monk is shown in squatting position with his hands thrown up. Five monks are carrying the pikes on their shoulders. This painted scene clearly shows that the *Jains* were impaled as per the wager they had entered into with *Tirujnanasambandar*.

Tier-I, Panel - 8 - Floral Panel

To give relief to the onlooker, here this entire northern side is painted as floral design.

Tier-I, Panel - 9 : *Sthalapuranas* of *Nellaiappar*, *Jambukeswaram* and *Sphutarjuna* Temples

There are three rows in this panel in between the scenes a wooden pillar bifurcate.

Tier-I, Panel - 9, Row - I, Scene - I

Three percussionists are beating drums. The first and the second one are beating the double sided drum while the third one is using a musical instrument called '*jambatalam*' (big cymbals). A woman of high status is standing in a *mandapa* with a short man having a *rudraksha* bead chain on his chest. Two men wearing saffron coloured dhotis are portrayed in the attitude of worship. A *bhattar* is showing *deepharati* to the deity *Linga* (*Siva*) in the *garbhagriha* (*garbhagraha*). *Nandi* is facing *Siva* as *Linga*. Three persons are standing on the other side and worshipping the Lord. The first one from the *garbhagriha* is small in stature and he is wearing a sacred thread on his trunk and a saffron coloured lower garment. He is sporting a tuft behind his head. The next to him may be a noble since he is sporting a long hat with a festoon on his head. He is also wearing a saffron coloured dhoti. The man on the extreme right in the scene is also wearing a saffron coloured dhoti and he is sporting a tuft in front of his head.

Tier-I, Panel - 9, Row - I, Scene - II

The First row shows the *Nellaiappar-Gandhimati* Temple with the Seven note producing musical pillars (*sapta swara*) and its *sthalavriksha*- Bamboo (*Dendrocalamus strictus* - Solid Bamboo). The *Sapta Swara* pillars can be seen in *Nellaipppar* temple even now. A flag staff (*dvajasthambha*) in between two coconut trees is shown. The *Rajagopura* of the *Nellaiappar-Gandhimati* Temple is shown. A percussionist is beating the double sided drum. A dancer is dancing in a *natyamandapa* (dancing hall). Next to this scene *Nandi* is shown under a *mandapa* opposite to *Linga* (*Siva*) within a *garbhagriha*. A *bhattar* is showing *deepaharathi* to the shrine. A coconut tree is shown in between the shrines. Another *bhattar* is showing *deepaharati* to the *Gandhimathi Ambal* shrine. The *sthalavriksha* - Bamboo is shown at the extreme right.

Tier-I, Panel - 9, Row - II, Scene - I

Three persons are standing with their hands in *anjali mudra*. The person from the extreme left is in small stature and he is depicted as sporting a saffron coloured dhoti. His head is covered with a type of hat made of cloth. To his left a noble is standing. He is wearing a silk lower garment befitting his stature. The hair on his head is arranged in a bun fashion. *Kurumpala* tree (*Artocarpus heterophyllus* - Jack fruit tree) is shown in between the second and the third man. The third one is wearing a different dhoti. He is sporting a different hair cover on his head. There is a *mandapa* in which *Nandi* is shown.

A *bhattar* is showing *deepaharati*. A *Saivite* religious pontiff is standing with his hands in *anjali*. He is sporting a tuft on his head. A bamboo staff with a saffron coloured piece of cloth tied to the top is leaning on his left shoulder. He is wearing a *rudraksha* bead *mala* on his chest. He is accompanied by his attendant. A lady of high status is shown standing under a *mandapa* and worshipping *Nandi*. Two percussionists are beating double sided drums in the extreme right near the pillar separation. Such pontiffs are usually *Sankaracharyas*. This may be *Pradosha* worship since *linga* is not visible.

Tier-I, Panel - 9, Row - II, Scene - II

A *bali peetah* (sacrifice pedestal in which rice is offered) and a flag staff (*dvajasthambha*) are shown in between two *Kurumpala* - Jack fruit trees. A percussionist is beating a double sided drum under a *mandapa*. Two dancers are shown under a *mandapa* worshipping the Lord. A *bhattar* is showing *deepaharati*. A noble and his attendant are shown worshipping on the other side of the *Garbhagriha*. The noble is wearing a headdress typical of the *Vijayanagara* dynasty. Next to him the *sthalavriksha Kurumpala* - is depicted on a pedestal. Next to this scene three priests are standing before the *garbhagriha* of the *Ambal* shrine. *Kurumpala* - tree is the *sthalavriksha* of *Tirukkuttralam* temple. The presiding deity lord *Siva* is called as *Kuttralanathar* and the *Ambal,* his consort, mother *Parvati* is called as *Kuzhalvoi Mozhiammai (Sri Venu vaak vahini)*. *Kurumpalaveesar*, sung in *Tevaram* was composed by *Tirujnanasambandar*. (*Mandiramavatu Neeru*). The monkeys are playing on the *Kurumpala* tree and river near the mountain, which becomes six *Sivalingas* and the worship at the temple are shown next. This scene is depicted at the extreme right of the 2nd Row.

Tier-I, Panel - 9, Row - III, Scene - I

The row here (above the floral decoration row) shows the worship at *Tiruvanaikkaval* (*Jambukeswaram*) temple. A percussionist is beating a double sided drum while a gong beater is beating his gong to his left. Two devotees are standing under a *mandapa*. A tall queen is shown next. The first one is small in stature and is sporting a *kondai* type of hairdo on his head. The person standing next to him is having tuft behind his head. Both seem to be singing. Two other persons are standing under an adjoining *mandapa*. Another one is standing with a bell in his left hand. A *bhattar* is showing *deepaharati* to the deity in the *garbhagriha*. Three persons are standing from the extreme right of the Row worshipping the Lord. The temple is identified based on the *sthalavriksha* - *jambu* - *Naaval* - (*Syzygium cumini*).

Tier-I, Panel - 9, Row - III, Scene - II

A flag staff (*dvajasthambha*) is shown. Three persons are standing under a *mandapa*. The *vimana* and the *garbhagriha* are shown. Next to this scene a percussionist is shown as beating his double sided drum under a *mandapa*. Three persons are worshipping under a *mandapa*. A *bhattar* is

showing *deepaharati* to the *Ambal* shrine. Further right to the shrine two persons are worshipping the *Ambal*. Four musicians are depicted as playing their instruments at the extreme right of the row after a *Jambu* tree - *Syzygium cumini* (*naaval*- Tamil). Two musicians in the extreme right are blowing their wind pipes. The musician next to them is beating the '*kaitalam'* (cymbals) instrument. The first one near the tree is beating a double sided drum. This part is obscured.

Tier-I, Panel - 10 : *Dakshinamurti*

On a close examination it is found that *Sanakadi* (*Sanaka, Sanatana, Sanandana* and *Sanatkumara*) *rishis* are worshipping *Dakshinamurti* seated under a banyan tree on the skin of a tiger. He has four hands. The upper right hand is holding an axe and the upper left hand holding a deer (facing *Siva*). The lower right hand is portrayed in the attitude of *abhaya* (protection) and the left hand is thrown down. He is seated on a hillock. Four *rishis* are seated before him. Two other *rishis* are standing at a distance and are worshipping *Dakshinamurti*. They are keeping their hands in *anjali* above their head. One *rishi* is seated near him is holding a palm-leaf manuscript in his left hand and writing with a stylus. There is a label in the manuscript which reads as "*na...ththa...n...nama*". We could not decipher what it denotes. Another one is seated near the first sage. Two other *rishis* are seated below. One is showing *vitarka mudra* (arguing posture) and the other one writing with a stylus on a palm leaf. Indian tradition accords a special reverence to the *Guru* or the teacher. *Dakshinamurti*, in the Hindu system of belief is regarded as the ultimate *Guru* - the embodiment of knowledge and the destroyer of ignorance (as represented by the demon of ignorance being crushed under the feet of the deity). The *Jnana Mudra* is interpreted in this way:- The thumb denotes the God and the index finger denotes the man. The other three fingers stand for the three congenital impurities of man viz. arrogance, illusion and bad deeds of the past births. When man detaches himself from these impurities, he reaches God. Another interpretation is that the other three fingers denote the three states of life: *Jagruti* (Fully awake through senses and mind), *Swapna* (Sleep state - When the mind is awake) and *Sushupti* (True-self - When the senses and mind go into soul - *Atma*). The *Abhaya Mudra*, a gesture with the hand lifted above thigh with palm facing out, fingers pointing, is interpreted as showering His grace upon His students viz. *Sanakadi* (*Sanaka, Sanatana, Sanandana* and *Sanatkumara) rishis*. *Manickkavachakar* saw *Dakshinamurti* with the above four *rishis* in *Avudaiyarkoil* (*Tirupperundurai*).

Tier-I, Panel - 11 : Sages

There are three rows in this panel. The top row is damaged. In the second row two Sages are seen worshipping. The first sage is holding his hands in *anjali mudra*. A bamboo stick in which a piece of saffron cloth tied in the end is seen leaning his left shoulder. The right one is seated holding his right hand in the attitude of learning *mudra*. In the third row again two sages are worshipping. The first

sage is showing his right hand in the attitude of *tarjani mudra*. The second one is holding a palm leaf manuscript in his left hand and right hand his portrayed in attitude of *adana mudra*. All the sages are facing *Dakshinamurti* of the earlier panel.

Tier-I, Panel - 12 : Temple Scene

In the first two rows, temple scenes are depicted. In the first row, a percussionist, a dancer and two *bhattars*, one showing *deepaharathi* to the *Linga* are depicted. A noble is in the extreme right with hands in *anjali*. In the second row, the *Ambal* and *Siva* shrines are shown. Two persons with hands in *anjali mudra* to the extreme right are seen. Trees (*Arjuna*) are shown. This appears to be *Sphutarjunam* (*Tiruppudaimarudur*). In the third row, the scene of *Mahabali* and *Vamana* are depicted. *Vamana* is shown here with his umbrella leaning on his right shoulder and lifting his left leg and keeping it on the palms of King *Mahabali*. He being a *brahmachari*, the sacred thread is shown on his chest and he points his left hand above in *suci mudra*. King *Mahabali's* attendant is standing with a fly whisk on the right side wondering. King *Mahabali* is shown bent down in reverence before *Vamana*.

In the fourth row, two dogs fighting is shown.

Tier-I, Panel - 13 : *Visvarupa* of *Vamana*

Vamana took *visvarupa* and keeps his foot on the head of *Mahabali*. He is shown as *Trivikrama* with all his attributes- Discus, Conch, Bow and Sword and bestows his benevolence on *Mahabali*. The painting is damaged.

Tier-I, Panel - 14 : *Arjuna Pasupatastra* Episode

Tier-I, Panel - 14, Row - I, Scene - I

A temple tank with fish is shown. A coconut tree is shown. A *gopura* with its base is shown. Seven pillars denoting *sapta swaras* are shown. Next to this a *balipeetah* in between two coconut trees are depicted. A flag staff (*dvajasthambha*) in between two coconut trees is shown. Three priests are worshipping a *Linga* in a *garbhagriha*. The first two priests are depicted in *Anjali mudra*. All the three are having a top knot on their heads. The third one is performing *deepaharati*. Beyond, a person is worshipping the deity. A bamboo tree is shown. After the bamboo tree two musicians are playing their musical instruments. The first one is blowing a wind pipe and the next one is playing a double sided drum. Bamboo signifies *Nellaiappar* temple.

Tier-I, Panel - 14, Row - I, Scene - II

Two persons of high status painted in black wear their lower garment with pleats arranged at the

centre in front, secured by means of a waist band wrapped around their hips. The first one is holding his hands in *anjali* above his head. The second one from left is holding a bow in his right shoulder and holding his hands in *anjali mudra* near his chest. He is *Arjuna*. A tree with branches is shown. *Devendra* wearing the lower garment with pleats arranged at the centre in front, secured by means of a waist band wrapped around is seated on a high stool, keeping his left hand on his hip and showing *vitarka mudra* in his right hand. Three *devas* are shown as standing behind *Devendra* holding their right hands before their mouth in supplication. All of them are wearing the lower garment with pleats arranged at the centre in front, secured by means of a waist band wrapped around. They are holding bows in their left shoulders.

Tier-I, Panel - 14, Row - II, Scene - I

Story:

This scene reminds us that *Arjuna*, one of the *Pandava* brothers, wanted to get a weapon with which he could not be defeated by anybody on earth. During their incognito sojourn (*ajnatavasa*), he approached *Devendra* to get ideas to fulfil his dream. *Devendra* advised him to do penance on Lord *Siva*. He alone could give him *'Pasupatastra'* (divine weapon), which alone could fulfil his dream.

Description of the Scene

A *Saivite* temple *vimana* with *garbhagriha* is depicted here. A musician with a moustache on his face is playing his double sided drum. An assistant priest with a tuft behind his head is holding a ceremonial *chatra* (umbrella) which are shown to the deity in *pujas*. He is wearing a sacred thread on his chest. The main priest is showing *deepaharati* to the deity. He has a tuft in the front of his head (Kerala-*Namboodiri* style). He is wearing a saffron coloured lower garment with pleats arranged at the centre in front, secured by means of a waist band wrapped around. A sacred tree is shown behind. A tree near a water body with fish is shown beyond.

Tier-I, Panel - 14, Row - II, Scene - II

A *bali peetah* and a tree are shown. A *garbhagriha* with *vimana* and *mukhamandapa* are shown.

A percussionist is playing a double sided drum. A dancer is dancing under the *mandapa*. A *bhattar* is showing *deepaharati* to the deity, *Linga* at the sanctum sanctorum (*garbhagriha*). Another musical party is shown beyond. The first one is playing a *taala* instrument. The second one is playing a double sided drum. The third one (small figure) is playing a wind pipe.

Tier-I, Panel - 14, Row - II, Scene - III

Arjuna went to the forest to achieve his goal. A Tiger and a Deer are running away on seeing him. This scene is depicted.

Tier-I, Panel - 14, Row-III, Scene-I

A *bhattar* is showing *deepaharati* to the deity, *Linga* at the *garbhagriha*. A *vimana* is shown above the *garbhagriha*. Beyond the *garbhagriha*, a *bali peetah* is depicted. A sacred tree is depicted. A Flag staff (*dvajasthamba*) is also depicted.

Tier-I, Panel - 14, Row-III, Scene-II

A percussionist is playing a double sided drum. Two men of high status are worshipping. A dancer is dancing under the *mandapa*. A *bhattar* is showing *deepaharati* to the deity, *Ambal* at the sanctum sanctorum (*garbhagriha*). A tree and a water body are depicted beyond.

Tier-I, Panel - 14, Row-III, Scene-III

Story:

Due to unbearable anger, during his penance due to the trouble given by a wild boar, *Arjuna* killed it with an arrow. *Siva* wanted to test the patience of *Arjuna* and took the form of a hunter with *Parvati* as the hunter's wife carrying *Muruga* on her hip, came down and started teasing him that it was *Siva* disguised as a hunter who killed the boar. Hence, the hunted boar must be given to the Lord in disguise. *Arjuna* disputed this. Due to this wordy duel, *Arjuna* could not continue his penance and his anger knew no bounds and he started fighting with the hunter.

First they started fighting with bow and arrow. *Siva* took the upper hand in the battle though *Arjuna* is well known for his archery.

Description of the Scene

Arjuna approached *Daumya Maharishi* and after taking his blessings, he starts the penance. He worshipped *Agni* and invoked his blessings. He created a *Yagnya* (sacred fire). In its centre, he kept a lemon and placed a needle on top of it. He stood with his toe on the needle and started his penance. He was standing with his right leg bent and spread his hair and keeping his hands in *Anjali* (hands folded in prayer pose) above his head. This scene is depicted here. Since he is doing severe penance he is painted in black. A wild boar is shown with an arrow piercing its neck is shown below *Arjuna*. A hunter (Lord *Siva* in disguise) and a hunter woman with a child (Goddess *Parvati* with *Skanda* on her left hip in disguise) is shown. A fight between the hunter (Lord *Siva* in disguise) and *Arjuna* (portrayed in black colour) with curved sticks is depicted here at the extreme end.

Tier-I, Panel - 15, Row - I : *Urvasi*

Urvasi is staring at *Arjuna*. She is standing under a tree. After getting *Pasupatastra*, *Arjuna* is invited to *Indra sabha* by *Devendra*. The painter correlates that scene here. He incurs the curse of *Urvasi*, who desired him, but he refused stating that she was like a mother to him.

Tier-I, Panel - 15, Row - II : Lord *Siva* granting *Pasupatastra*

Pleased with his penance, Lord *Siva* showed him his true form. He is riding his vehicle *Nandi* with *Parvati* on his left side. He granted him "*Pasupatastra*". This story is painted here in these panels. In this picture, the boon granting scene is depicted.

Tier-I, Panel - 15, Row - III : Sword fight between Lord *Siva* and *Arjuna*

Arjuna and *Siva* started fighting with sword. Even in this fight *Siva* won. Finally, they took to wrestling and *Siva* tossed *Arjuna* with his left leg and not knowing what to do, *Arjuna* in his agony called the Lord to save him. In this picture, the sword fight is depicted.

The work of the Art historian is made difficult due to jumbled sequence of the paintings.

Tier-I, Panel - 16 : Daily chores of *Rishis*

There are three rows of paintings.

First Row : A *rishi* is seated with a *danda* in his right hand. The hair on his head is covered with a cloth in the form of a *jatabhara* fashion. There is wooden pillar in between two panels with floral depictions. Another *rishi* is seated with a *danda* in his right hand. He is wearing a sacred thread.

Second Row : Similar *rishis* are portrayed with their *dandas* in their left hands.

Third Row : Similar to the above in all respects except that they have their *dandas* in their right hands.

Post Script related to *Manikkavachakar Episode : Tier-1, Panel - 2*

Manikkavachagar is one of the *Saivite* quartet. He wrote '*Tiruvachagam'*. While most historians place him in the 9^{th} Century AD, there is another theory that he belongs to the 3^{rd} Century AD. As evidence in literature, the verses of *Appar* of 6^{th} - 7^{th} Century AD, one of the quartet is cited. *Appar* describes the episode of foxes becoming horses and vice-versa. T. Ponnambalam Pillai says that *Tiruperunthurai* is *Tirupunithura* near Cochin. He cites *Tiruvachagam* as his justification, which describes a port town. K.G. Sesha Aiyar claims it as *Vaikom*. He cites Malayalam words in *Tiruvachagam* in support. Both writers mention reconversion of early Syrian Christians by *Manikkavachagar*. Iltoop and Rev. Thomas Whitehouse quote Mosheim, a historian to state that the re-converts back to Hinduism were called *Manigramakars (Manigrāmakārs)* and their settlement as *Mani Gramam. Arimardana Pandya* is the 63^{rd} King after *Kulesha Pandya* and is a *Sangam* period *Pandya* as per the chronology of James Henry Nelson and not *Varaguna* II as identified by many historians. It is possible that there were two *Manikkavachagars* also.

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3. Mackenzie, G.T., Resident of the British Government to Travancore, The Syrian Christians in India (1907) from the paper presented to the Travancore State Manual by him.

4. Nelson, James Henry : The Madura Country A Manual compiled by order of the Madras Government (1868) Republished by Associated Educational Services, New Delhi, Madras, 1989, 1994.

chapter - v

MURAL PAINTINGS OF

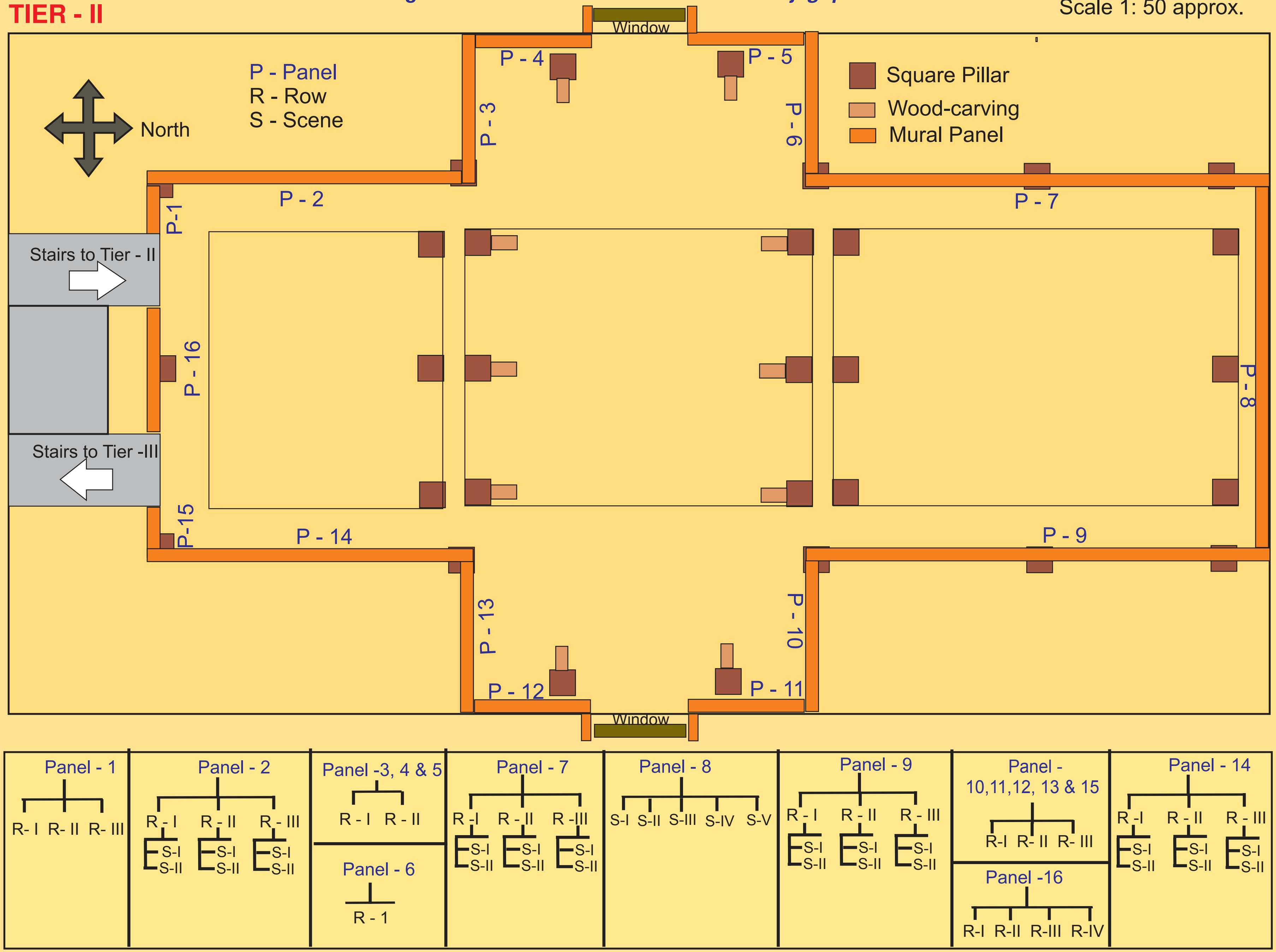
TIER - II

Narumpoonathaswami Temple - *Tiruppudaimarudur*

Diagramatic sketch of the Interior of the *Rajagopura*

Mural Panel's Height - 82"
Scale 1: 50 approx.

TIER - II



Mural Paintings of Tier - II

A List of the Mural Panels

Panel - 1 : Horse rider;
Bull rider and Musical Party;
Elephant rider

Panel - 2 : Episode of War between *Sellappa*, the rebel *Naik* and *Chinna Tirumala*, the *Vijayanagar* King

Panel - 3 : *Narasimha* piercing the stomach of *Hiranyakasipu;*
Prahlada and *Hiranyakasipu*

Panel - 4 : *Narasimha* piercing the stomach of *Hiranyakasipu;*
Asuras

Panel - 5 : *Ganesa*
Sages and *Adhikaranandi*

Panel - 6 : *Nataraja* and *Sivakamasundari*

Panel - 7 : Return of the Victorious *Vijayanagar* Imperial army to *Hampi*

Panel - 8 : Stable-ship

Panel - 9 : North bound homeward march of the *Vijayanagar* army

Panel - 10 : Commanders visiting *Narumpoonathaswami;*
Commanders riding their horses ...*;*
Commanders worshipping *Narumpoonathaswami*

Panel - 11 : *Vijayanagara* commander riding on an elephant*;*
Vijayanagara commander riding on a horse*;*
Vijayanagara commanders

Panel - 12 : Arrival of *Tenkasi Pandya* King, *Srivallabha*

Panel - 13 : *Achyuta Raya* marrying the *Pandyan* Princess
Achyuta Raya, Salukkaraju and *Pandya* King
Achyuta Raya presenting gifts to *Pandya* dignitaries

Panel - 14 : Victorious army of *Vijayagar* headed by *Chinna Tirumala* reaches *Trichy* where the King *Achyuta Deva Raya* is camped.

Panel - 15 : Foot soldiers

Panel - 16 : *Vijayanagar* army scenes

Tier -II : Episode of War between *Sellappa*, rebel *Naik* and *Chinna Tirumala*, the *Vijayanagar* King - 180 degree view



Three rows of the panel. Above them *Hamsas* (swans) with their long plumes are portrayed.

Tier - II, Panel - 1





Row - I :
Horse rider



Row - II :
Bull rider and musical party



Row - III :
Elephant rider

Tier -II, Panel - 2 : Episode of War between *Sellappa*, the rebel *Naik* and *Chinna Tirumala*, the *Vijayanagar* King

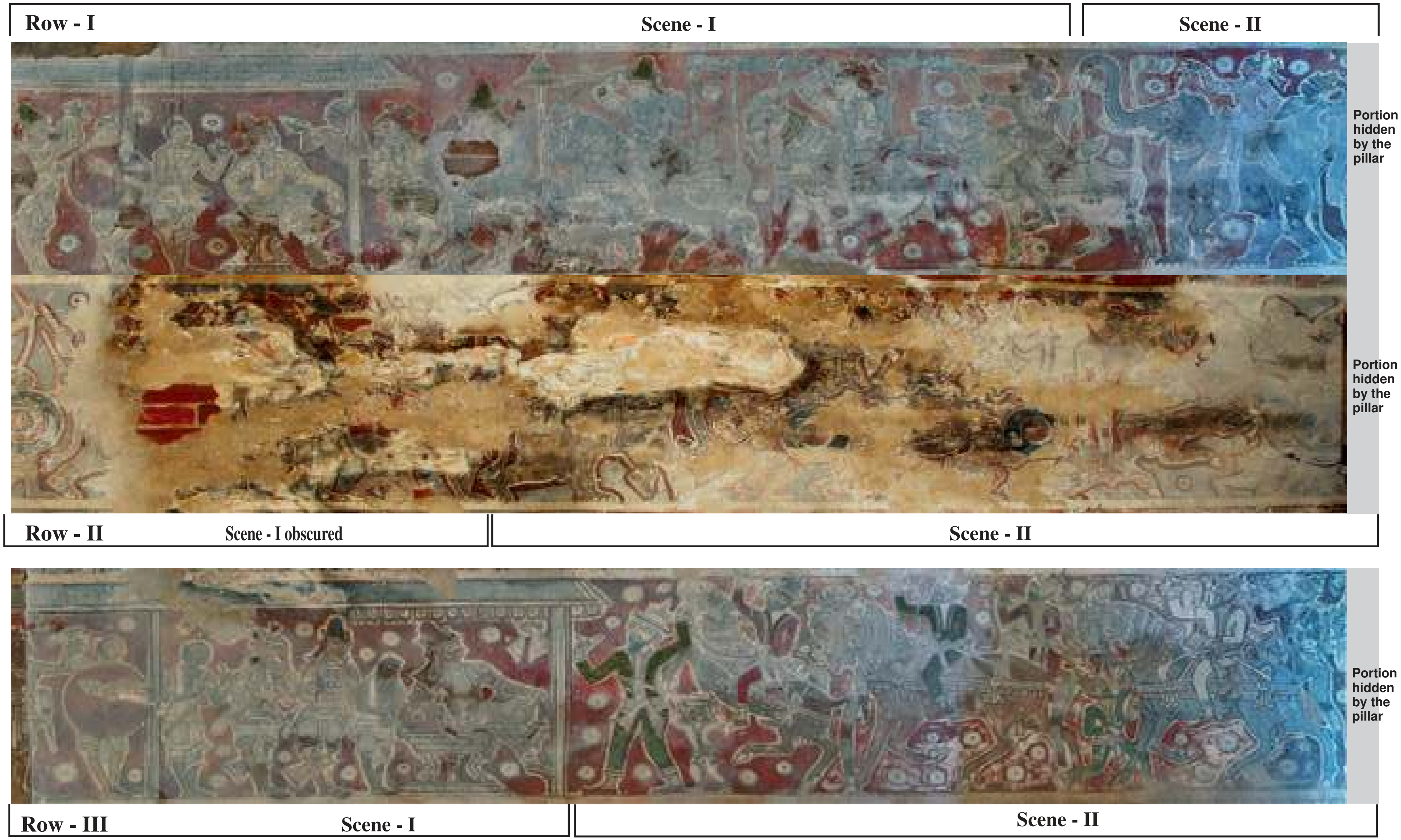


Row - I

Row - II

Row - III

Tier -II, Panel - 2 : Episode of War between *Sellappa*, the rebel *Naik* and *Chinna Tirumala*, the *Vijayanagar* King



Tier-II, Panel - 2 : Episode of War between *Sellappa* (*Chellappa*), the rebel *Naik* and *Chinna Tirumala*, the *Vijayanagar* King



Row - I, Scene - I : *Chellappa* in council



Row - I, (Scene - II, inset & hidden from view) : A Noble on an elephant with soldiers

Tier-II, Panel - 2 : Episode of War between *Sellappa*, the rebel *Naik* and *Chinna Tirumala*, the *Vijayanagar* King

Row - II



Scene - I : Obscured **Scene - II : Battle Scene**

Row - III



Scene - I : *Viswanatha Nayaka* purchasing horses from Portuguese merchant



Scene - II : *Viswanatha Nayaka* purchasing horses from Portuguese merchant - right extreme discoloured may be due to sunlight



Row - I

Row - II

Tier-II, Panel - 3, Row - I : *Narasimha* piercing the stomach of *Hiranyakasipu*
Row - II : *Prahlada* and *Hiranyakasipu*



Row - I

Row - II



Tier-II, Panel - 4, Row - I : ***Narasimha*** **piercing the stomach of** ***Hiranyakasipu;***
Row - II : Two ***Asuras***

Tier-II, Panel - 5, Row - I : ***Ganesa;***
Row - II : Sages and ***Adhikaranandi***



Tier-II, Panel - 6 : *Nataraja* and *Sivakamasundari* (latter on wood)

Tier-II, Panel - 7 : Return of the Victorious *Vijayanagar* Imperial army to *Hampi*



Row - I

Row - II

Row - III

Tier-II, Panel - 7 : Return of the Victorious *Vijayanagar* Imperial army to *Hampi*

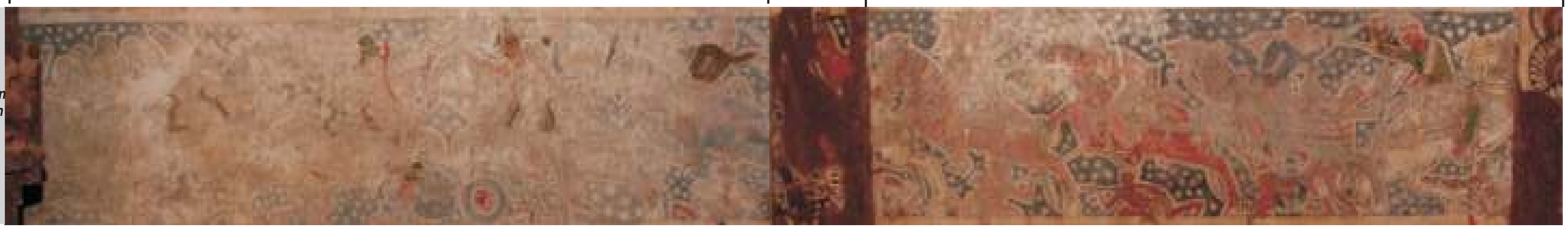
Row - I | **Scene - I** | **Scene - II**

Portion hidden by the pillar



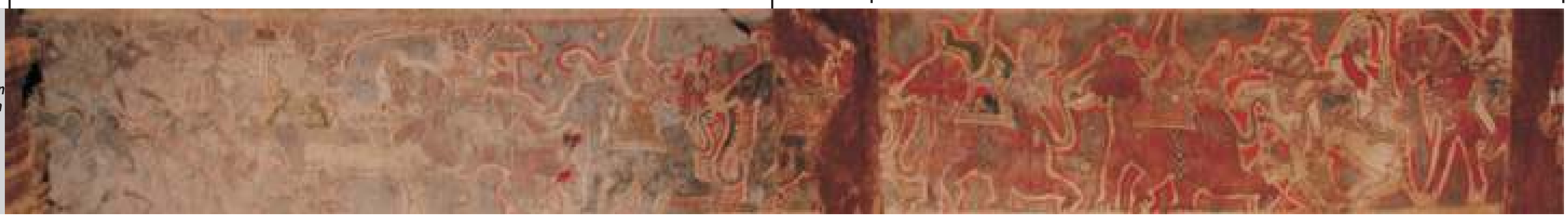
Row - II | **Scene - I** | **Scene - II**

Portion hidden by the pillar



Row - III | **Scene - I** | **Scene - II**

Portion hidden by the pillar



Before Pillar Bifurcation | **After Pillar Bifurcation**

Tier-II, Panel -7 : Return of the Victorious *Vijayanagar* Imperial army to *Hampi*



Row - I, Scene - I : Marching of Army (hidden)



Row- I, Scene - I : Meeting of *Vijayanagara* commanders and the *Tiruvadi* (*Venad*) King, *Udaya Marthanda Varma* (main)



Row- I, Scene - II : Marching of Army

Tier-II, Panel -7 : Return of the Victorious *Vijayanagar* Imperial army to *Hampi*



Row- II, Scene - I : Battle Scene



Row- II, Scene - II : Battle Scene

Tier-II, Panel -7 : Return of the Victorious *Vijayanagar* Imperial army to *Hampi*



Row- III, Scene - I : Marching of Army



Row- III, Scene - II : Marching of Army

Tier-II, Panel - 8 : Stable-Ship





Tier-II, Panel - 8 : Stable-Ship

Tier-II, Panel - 8 : Stable-Ship



Scene - I : Horse Trainer



Scene - II : Horse Trainer



Scene - III : Stable-Ship and Disembarkation of horses



Scene - IV : Horse Trainer



Scene - V : Horse Trainer

Tier-II, Panel - 9 : North bound homeward march of the *Vijayanagar* army

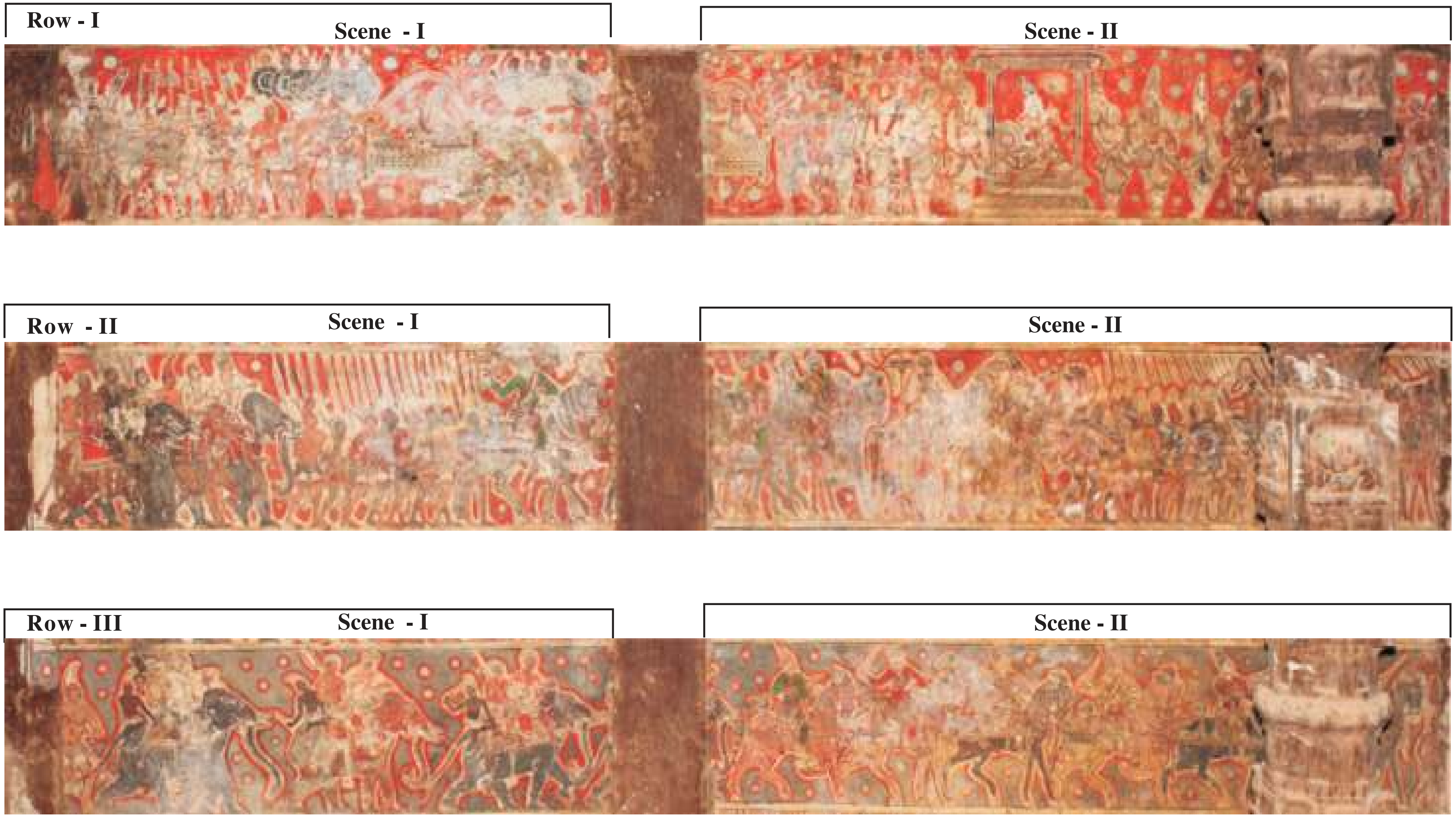


Row - I

Row - II

Row - III

Tier-II, Panel - 9 : North bound homeward march of the *Vijayanagar* army



Before Pillar Bifurcation **After Pillar Bifurcation**

Tier-II, Panel - 9 : North bound homeward march of the *Vijayanagar* army



Row - I, Scene - I : North bound homeward march after winning the battle by the *Vijayanagar* army



Row - I, Scene - II : *Salukka Raju* seated under canopy (after pillar bifurcation)



Row - II, Scene - I : North bound homeward march after winning the battle by the *Vijayanagar* army

Tier-II, Panel - 9 : North bound homeward march of the *Vijayanagar* army



Row - II, Scene - II : Horse riders, foot soldiers are returning (after pillar bifurcation)



Row - III, Scene - I : Elephant brigade and foot soldiers marching



Row - III, Scene - II : Horse riders are returning (after pillar bifurcation)

Tier-II, Panel - 10



Row - I : Three commanders are visiting *Narumpoonathaswami*



Row - II : Commanders riding their horses followed by infantry soldiers - fighting



Row - III : Commanders are worshipping *Narumpoonathaswami*

Tier-II, Panel - 11



Row - I :
***Vijayanagara* commander riding on an elephant**



Row - II :
***Vijayanagara* commander riding on a horse**



Tier-II, Panel - 11,
Row - III : ***Vijayanagara*** **commanders**





Row - I

Row - II

Row - III

Tier-II, Panel - 12 : Arrival of
Tenkasi Pandya **King,** ***Srivallabha***

Tier-II, Panel - 13



Row - I

Row - II

Row - III

Tier-II, Panel - 13



Row - I : ***Achyuta Raya*** **marrying the** ***Pandyan*** **Princess**



Row - II : ***Achyuta Raya*****,** ***Salukkaraju Chinna Tirumala*** **and** ***Pandya*** **king** ***Srivallabha***



Row - III : ***Achyuta Deva Raya*** **(*****Achyuta Raya*** **) presenting gifts to the** ***Pandya*** **dignitaries**

Tier-II, Panel - 14 : Scenes of the Victorious army of *Vijayanagar* headed by *Chinna Tirumala* reaching Trichy where the King *Achyuta Deva Raya* is camped

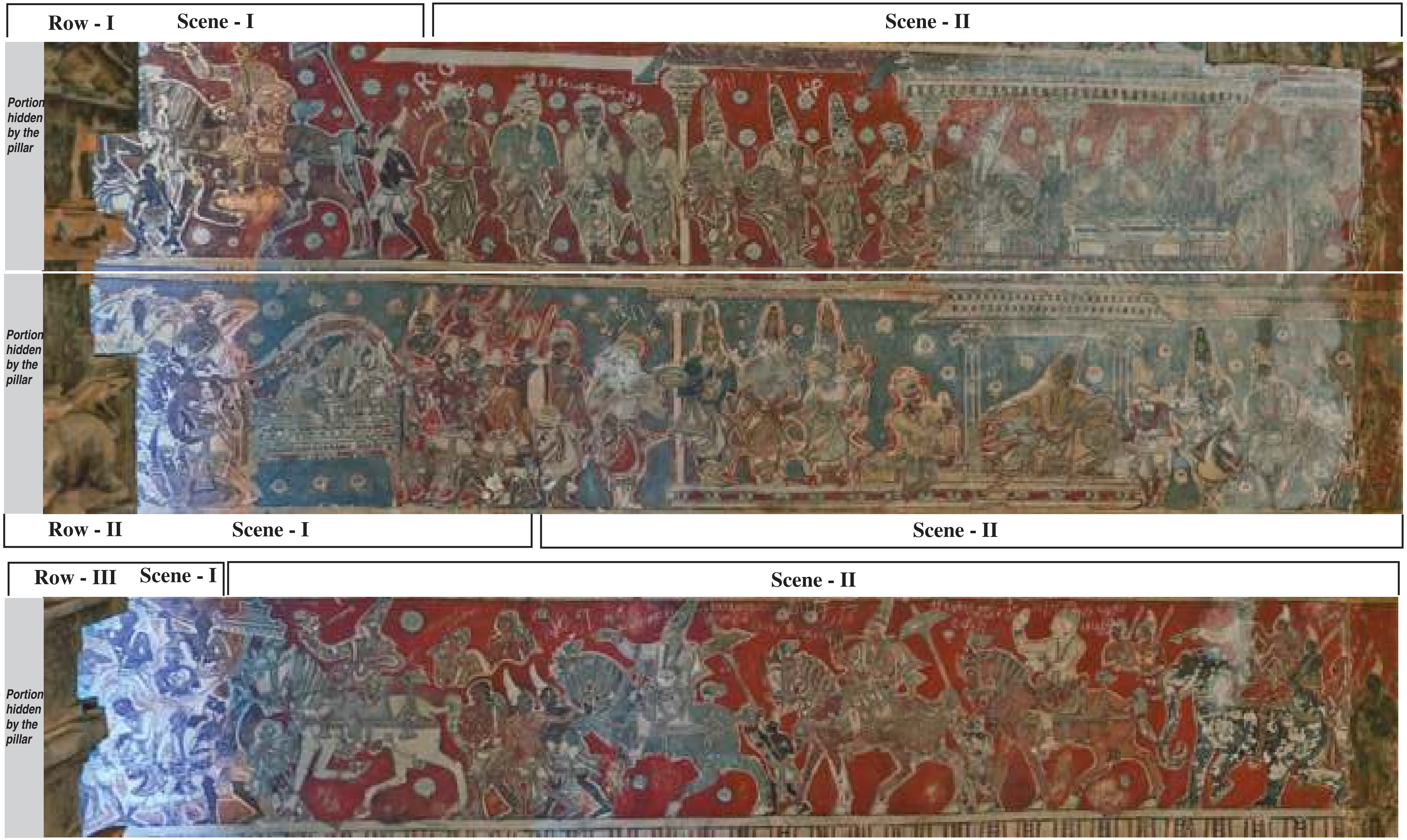


Row - I

Row - II

Row - III

Tier-II, Panel - 14 : Scenes of the Victorious army of *Vijayanagar* headed by *Chinna Tirumala* reaching Trichy where the King *Achyuta Deva Raya* is camped



Tier-II, Panel - 14 : Scenes of the Victorious army of *Vijayanagar* headed by *Chinna Tirumala* reaching Trichy where the King *Achyuta Deva Raya* is camped.

Row - I



Scene - I (portion hidden by pillar)



Scene - II

Row - II



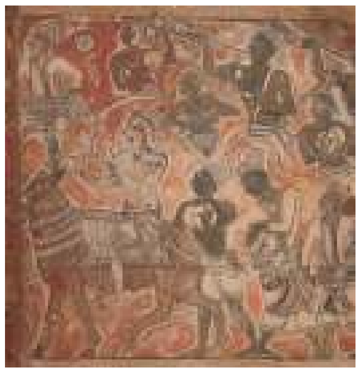
Scene - I (including hidden portion - in the extreme left)

Tier-II, Panel - 14 : Scenes of the Victorious army of *Vijayanagar* headed by *Chinna Tirumala* reaching Trichy where the King *Achyuta Deva Raya* is camped.



Scene - II

Row - III



Scene - I (hidden portion)



Scene - II

Tier-II, Panel - 15



Foot soldiers

Row - I





Row - III

Row - II



Tier-II, Panel - 15 : Close-up of Row - I, II and III

Tier-II, Panel - 16 : *Vijayanagar* army scenes



Row - I

Row - II

Row - III

Row - IV

Before Pillar Bifurcation **After Pillar Bifurcation**

Tier-II, Panel - 16 : *Vijayanagar* army scenes



Row - I



Row - II



Row - III



Row - IV

MURAL PAINTINGS OF TIER- II

The importance of the Arab Horse trade for the *Vijayanagar* Empire, the Portuguese and the Arabs

Excerpts from books written more than a hundred years ago in the picturesque language of colonial India have been reproduced below since we do not want to spoil their effect by re-writing in modern English. No point re-inventing the wheel.

Military Strength of *Vijayanagar*

In his book, A History of *Vijayanagar* -The Never to be Forgotten Empire By B. Suryanarain Row (first published 1905), he states as follows:

"A *sasana* dated S.1353 (AD 1431) on a slab close to the inner *Gopura* of an old temple in *Nandalur* records a grant by *Deva Raya* of *Vijayanagar*." This shows the historical time period of *Deva Raya II*.

Turing now to Ferista, the following information may be gathered:

"Alla-ud-deen's first act was to dispatch his brother Mohomed Khan with a powerful army against *Deva Raya* of *Bijanagar*, who was alleged to have withheld his tribute for five years, and to have refused to pay his arrears. They laid waste the country in such a ferocious manner that the *Raya* in a short time was glad to make peace by giving 20 elephants, a large sum of money, and 200 female slaves skilled in music and dancing, besides a valuable present to Mohomed Khan".

About the year AD 1442, *Deva Raya* began to consider very seriously his position in relation with his powerful neighbour at *Gulburga*. He called a general council of his nobles and principal *Brahmin* advisers, and observed to them, that as his country of the *Karnatic* far exceeded the territories of the house of *Bahmini* and as his forces and reserves were greater than those of its Princes, he asked them to find out the causes for *Mussalman* successes and the defeats of the *Hindus*. Some ascribed the defeats to the superiority of the *Mussalman* cavalry on account of the good breed of their horses, as against the ill-bred country mounts of the *Carnatic*; others said that the *Sultans* always kept a large body of excellent archers in their service, while there were only a few in the service of the *Ray*. After an examination of the causes, *Deva Raya* gave orders for the entertainment of *Mussalmans* in his service, allotted them *jagirs*, built mosques for their use in the city of *Bijanagar*, and commanded that no one should molest them in the exercise of their religion."

"He ordered a copy of the *Khoran* to be placed near his throne on a rich desk, so that the *Mahomedans* might perform the ceremony of obeisance in his presence without violating their religious codes.

He made all the *Hindu* soldiers to learn the discipline of the bow, in which he and his officers used such exertions, that in course of time he had 2,000 *Mussalmans* and 60,000 Hindu archers, well skilled in the use of the bows and arrows, besides 80,000 horse and 200,000 foot armed with pikes and lances.

Ruins of mosques may be seen even now by the traveller to *Bijanagar*. It has already been shown that the *Rayas* of *Vijayanagar* were thoroughly tolerant in religious matters, and dealt with different sections of the huge population, subject to their sway, in a manner, that would reflect great credit upon the most enlightened monarchs of the present day.

Deva Ray II seems to have been specially gifted with political tact and when he learnt that the entertainment of *Mussalmans* into his army would give it efficiency and tone, he went to the length of even sacrificing his royal dignity as an emperor, by allowing the *Mussalmans* to practice their religious rites unmolested and even condescended to waive his right to the royal salute by the *Mussalman* servants by allowing them to show their respect to a copy of the "*khoran*" which he placed in front of his throne". (Row, B.Suryanarain ,1993, p.286 - 287).

This is also corroborated in the famous book 'A Forgotten Empire (*Vijayanagar*) - A Contribution to the History of India ' by Robert Sewell I.C.S., then Collector of *Bellary* (first published 1900 AD). He writes quoting other contemporary chroniclers.

"About the year 1442 *Deva Raya* began to consider more seriously his situation in relation to his powerful neighbour at *Kulbarga*.

He called a general council of his nobility and principal *brahmins*, observing to them that as his country of *Carnatic* in extent, population, and revenue far exceeded the territories of the house of *Bahmenee*; and in like manner his army was far more numerous, he wished therefore to explore the cause of the *mussulmauns*' successes, and his being reduced to pay them tribute. Some said . . . that the superiority of the *mussulmauns* arose from two circumstances: one, all their horses being strong, and able to bear more fatigue than the weak, lean animals of *Carnatic*; the other, a great body of excellent archers always kept up by the sultans of the house of *Bahmenee*, of whom the *Roy* had but few in his army".

"*Deo Roy* upon this gave orders for the entertainment of *mussulmauns* in his service, allotted the *jaghires*, erected a mosque for their use in the city of *Beejanuggur*, and commanded that no one should molest them in the exercise of their religion. He also ordered a *koraun* to be placed before his throne,

on a rich desk, that the *mussulmauns* might perform the ceremony of obeisance in his presence, without sinning against their laws. He also made all the *Hindoo* soldiers learn the discipline of the bow; in which he and his officers used such exertions, that he had at length two thousand *mussulmauns* and sixty thousand *Hindoos*, well skilled in archery, besides eighty thousand horse and two hundred thousand foot, armed in the usual manner with pikes and lances".(Sewell, Robert,1900, p.72)

Two inscriptions at *Conjeeveram*, dated respectively in 1532 AD and 1533 AD, imply that at that period King *Achyuta* reduced the country about *Tinnevelly*; but apparently he was not present in person, and nothing further is known regarding this expedition. (Sewell, Robert, 1900, p.167). This episode is depicted in the paintings.

To the Portuguese, the change (fall of *Vijayanagar* in 1565 AD) was of vital importance. Federici (Sewell, Robert,1900, p.210) has left us the following note on their trade with *Vijayanagar*, which we extract from "Purchas's Pilgrims:"-

"The Merchandize that went every year from Goa to *Bezeneger* were Arabian Horses, Velvets, Damaskes, and Sattens, Armesine of Portugall, and pieces of China, Saffron, and Scarletts; and from Bezeneger they had in Turkie for their commodities, Jewels and Pagodas, which be Ducats of Gold; the Apparel that they use in *Bezeneger* is Velvet, Satten, Damaske, Scarlet, or white Bumbast cloth, according to the estate of the person, with long Hats on their heads called Colae, & c.".

Sassetti (Sewell, Robert,1900, p.210), who was in India from 1578 AD to 1588 AD, confirms the others as to Portuguese loss of trade on the ruin of the city:-

"The traffic was so large that is impossible to imagine it; the place was immensely large; and it was inhabited by people rich, not with richness like ours, but with richness like that of the Crassi and the others of those old days . . . and such merchandise! Diamonds, rubies, pearls . . . and besides all that the horse trade. That alone produced revenue in the city (Goa) of 120 to 150 thousand ducats, which now reaches only six thousand."

Couto (Sewell, Robert,1900, p.210) tells the same story:

'By this destruction of the kingdom of *Bisnaga*, India and our State were much shaken; for the bulk of the trade undertaken by all was for this kingdom, to which they carried horses, velvets, satins and other sorts of merchandize, by which they made great profits; and the Custom House of Goa suffered much in its Revenue, so that from that day till now the inhabitants of Goa began to live less well; for baizes and fine cloths were a trade of great importance for Persia and Portugal, and it then languished, and

the gold pagodas, of which every year more than 500,000 were laden in the ships of the kingdom, were then worth 7 ½ *Tangas*, and to-day are worth 11 ½, and similarly every kind of coin'.

Story of the Murals

Sellappa Saluva Nayak, the Governor of *Cholamandalam, Tumbichi Nayaka* of *Paramakudi* and *Udaya Marthanda Varma* of *Venad* (1516 - 1535 AD) formed an alliance against *Vijayanagar*. *Sellappa* supported *Achyuta Raya* against *Rama Raya* to become the Emperor. But after succeeding to the throne, *Achyuta* settled the differences with his rival *Rama Raya* and ignored *Sellappa*. Enraged at this, *Sellappa* turned a rebel. Defeated by the imperial forces, he fled southward and supported by *Venad*, occupied *Tenkasi* from the *Pandyas*. *Sri Vallabha*, the *Pandyan* king, appealed to *Achyuta Raya* for protection. Accordingly, the *Raya* marched to *Tiruvannamalai* and directed military operations against the rebel powers. Taking command of the army *Chinna Tirumala* defeated the *Venad* forces at *Aralvaimozhi* in 1532 AD, restored *Sri Vallabha* to the *Pandyan* throne (*Tenkasi* territory to which the kingdom had shrunk) and forced *Sellappa* and *Tumbichi Nayak* to surrender.

The grateful *Sri Vallabha* gave his daughter in marriage to *Achyuta Raya* (Rajayyan, K, 2005, p. 170).

The descriptions in the panels are from Left to Right except where specifically indicated.

Tier-II, Panel - 1, Row - I : Horse rider

A horse rider is sitting on the bedecked horse with his left hand holding the reins and holding a sword in his right hand. A groom is holding the reins in front. The horse rider is wearing a turban covering his hair combed in a double knot with broad strips hanging over the sides and close-fitting loin-cloths; has ear ornament, a large necklet, a *hara* (long necklace), *valayas* (bangles) in forearms and *bahuvalayas* (an armlet worn on the upper arm). A water vessel is also seen near the groom.

Tier-II, Panel - 1, Row - II : Bull rider and Musical Party

A person is riding a bedecked bull with paraphernalia. Three musicians are playing the musical instruments at the top; one on the left corner is playing the *Murasu* or *Nagara* (drum); the centre one is playing a wind-pipe and another at the corner is playing the curved wind-pipe. The musician at the front is seen playing a *dholak* (a percussion instrument). The bull rider is wearing a turban covering his hair combed in a double knot with broad strips hanging over the sides and close-fitting loin-cloths; has ear ornament, a large necklet and a *hara* (long necklace), *valayas* (bangles) in forearms and *bahuvalayas*

(an armlet worn on the upper arm). The musicians also wear turbans covering their head. This scene indicates that the bull rider is going to a battle. He is a drum beater to enthuse the army announcing a war and battle.

Tier-II, Panel - 1, Row - III : Elephant rider

The elephant rider is shown bare-breasted, a turban covering the hair, which is combed in a double knot and held with a close-fitting cloth. He must obviously be a member of a special unit since he wears a large necklet made of two beaded strings and double *valayas* on his upper and forearms. He holds an *ankusa* (goad) which is kept on the temple of the elephant. The movement of the elephant is depicted since the fore-leg and hind leg are lifted up.

Tier-II, Panel - 2 : Episode of War between *Sellappa* (*Chellappa*), rebel *Naik* and *Chinna Tirumala,* the *Vijayanagar* King

Tier-II, Panel - 2, Row - I, Scene - I

The person seated under a canopy on a decorated seat with his right leg kept over the left, is keeping his left palm on his knee and right hand in his hip. He sports a beautiful headgear. He is wearing ear ornaments, *kantti* (ornament tied close to the neck), *katakas* (type of bracelets) etc. He is identified as *Chellappa* (*Sellappa*). The painting is damaged. To his immediate left is the *Olai Nayagam*, saying something. His hand is in *upadesa mudra*. The second person on the left is the bodyguard with shield. The first person from the left in the picture is the spittoon bearer with spittoon for betel leaves. They are under a canopy. In front of the chief, the first person is saying something which is being listened to by the person with his hand on his mouth. Behind are persons with tall hats on horses. They are Portuguese horse traders. Two warriors holding a sword in their right hands and holding the reins of the bedecked horses on which they are riding are following.

Tier-II, Panel - 2, Row - I, Scene - II

An elephant with its rider is following them at the end. There are four soldiers standing behind him. A pike man with a pike in his left hand, three bowmen with their bows hanging on their left shoulders are seen. This is a horse trade scene. This scene is hidden behind the wooden pillar.

Historical Episode :

Achyuta Deva Raya's two brothers-in-law, *Salakkaraju Periya Tirumala* and *Salakkaraju Chinna Tirumala*, engineered a rift between him and *Chellappa* alias *Saluva Narasingha Nayaka*. *Chellappa*

was the "*mahamandalesvara*" of *Thanjavur*, *Nagapattinam*, *Bhuvanagiri* and *Tirukovilur* areas during the rule of *Krishnadeva Raya*, the predecessor of *Achyuta Deva Raya*. So there were three rebellions against *Achyuta Deva Raya*, one each on the banks of the rivers *Cauvery*, *Vaigai* and *Tamraparani* (Stein, Burton, 1989). The frequent conflicts between the two houses created disorder in the land. While the *Pandyas* of *Tenkasi* accepted the over lordship of *Vijayanagara*, the *Pandyas* of *Kayattar* allied themselves with the rebel powers. In the south-western region the chiefs of *Travancore* (*Venad* in that period), referred to as *Pancha Tiruvadis*, not only warred against each other but also committed aggressions on the *Pandya* Country eastward. The *Raja* of *Venad* in South *Travancore*, occupied a large part of *Tenkasi* and established a Second Capital at *Kalakkad*. As a result, the *Rayas* of *Vijayanagara* could not for long assert their authority in the Far South (Kumaran, R, 2014, p.4).

Tier-II, Panel - 2, Row - II, Scene - I

This row is totally obscured due to deterioration and passage of time. Though the painting is obscured we could surmise that this is a battle scene since we deduce that an archer is seen at the extreme left aiming his arrow on somebody.

Tier-II, Panel - 2, Row - II, Scene II (From Left to Right)

Next to him a pike is seen. Below them a soldier with a large shield and a sword is seen. After this scene the hind leg of an elephant is seen. A soldier with a shield is also seen. Part of an elephant is seen. A soldier with a sword is seen near the trunk of the elephant. Three bowmen are seen above. Three horsemen are riding the horses. The first one from left is seeing back and thrusting a pike on a foot soldier who is piercing the leg of the horse that he is riding with a pike. Another soldier with a shield and sword is seen. The third and last horse rider is fighting with two soldiers with their pikes.

Tier-II, Panel - 2, Row - III, Scene - I (From Left to Right)

A spittoon bearer is seen holding the spittoon in his raised left hand. A body guard with a red coloured shield and sword is standing. Another man is standing with his left hand in *tarjani mudra*. Two persons holding their left hand near their mouth and holding a sword in their right hand are standing. The *Nayaka* chief is seen seated under a canopy on a decorated seat. He is seen leaning on the cushion (bolster) with his left leg kept on his right leg. He wears a conical cap called ' Colae'. His left palm is kept on the knee. He wears highly decorated *makuta* (headgear) which is red in colour. It is covered with a green cloth, the end of which is hanging on his shoulder. He is profusely ornamented. He has a moustache. He is adorned with ear ornaments. He has armlets, anklets etc. His forehead is marked with a sacred mark. A small towel is placed on a ring which is hanging from the end of the canopy.

Tier-II, Panel - 2, Row - III, Scene - II (From Left to Right)

A group of three Portuguese horsemen, led by their chief on foot, make their way towards the King who has granted them audience. They wear broad-brimmed hats with pointed tops, tight-fitting, long-sleeved tunics without collars; close fitting trousers, cloth belts tied around the waist with a fine knot, with their two ends hanging in front and footwear. They all carry long swords in sheaths attached to their waist belts. Their chief (first from left) is pointing at something. The last horse is held by its groom standing under it. An attendant (second from left), small in frame is seen carrying a box on his head. This may be construed as a gift to the King. But in the episode earlier also an attendant carrying a box on his head is depicted. But he was carrying cash. (*Manikkavachakar* series of paintings). (Tier I-Panel - 2, Scene -II). At the extreme right, a soldier having a sword raised in his right hand.

Historical Episode :

This painting is also damaged. Some identify the seated figure as *Tumbachi Nayaka*, representative of *Vijayanagar* in *Paramakudi* for south Tamil country purchasing horses from a Portuguese merchant, but this cannot be the case since he is a rebel of *Vijayanagar*. This is likely to be the *Nayaka* of Madurai, *Viswanatha Nayaka* since *Kayal* (near *Tiruchendur*) was also a horse importing port or the *Vijayanagar* King himself who ruled at that time viz *Achyuta Raya*; since, the main horse trade took place only in *Vijayanagar* as described by Robert Sewell quoting Couto, Sassetti, Nuniz, Paes and other chroniclers.

Hindu Mythology

During his fourth incarnation, *Varaha*, *Vishnu* killed *Hiranyaksha*, brother of *Hiranyakasipu*. *Hiranyakasipu* wanted to avenge this act of *Vishnu*. He did severe penance and pleased *Brahma*, the creator. *Brahma* offered to him to fulfil anything he wanted. *Hiranyakasipu* asked for a tricky boon that he should not die either on earth or space; nor in fire or in water; neither during the day or at night; neither inside nor outside the palace; by a human, animal or God; neither by inanimate or animate being. *Brahma* granted this boon. With this boon, *Hiranyakasipu* became fearless of death and caused havoc to the population. He ordered that everyone should utter his name only and not *Vishnu's*. However his son *Prahlada* (a great devotee of *Vishnu*) refused to do so. Repeated tortures did not bother *Prahlada*. Once, *Hiranyakasipu* asked *Prahlada* whether his God present in the pillar. *Prahlada* affirmed that God was present. *Hiranyakasipu* broke the pillar and *Narasimha* (man-lion form of *Vishnu*) emerged and killed *Hiranyakasipu*. He came out at twilight (neither day nor night); on the threshold of his palace (neither inside nor outside); used his claws to tear the entrails of *Hiranyakasipu* (neither inanimate nor animate); keeps him on his lap (neither earth nor space). Thus the boon was made ineffective.

Tier-II, Panel - 3, Row-I : *Narasimha* piercing the stomach of *Hiranyakasipu*

A person (*Prahlada*) with a large stud in his right ear is seen on the wooden pillar (extreme right).

Narasimha is piercing the stomach of *Hiranyakasipu* keeping him on his lap and removing the entrails with his two hands. In this painting he is endowed with eight hands carrying all his attributes. The left leg and two of his lower hands are clutching *Hiranyakasipu*. He is having a conical *kirita makuta* (conical crown) on his head. He is painted in emerald green (*Chera* school of art). The onlookers below in Row II are seeing him awe struck. An animal is looking at *Narasimha*. It may be a jackal, since from the blood oozing out of the tearing of the body may emerge more *asuras*. To avoid this, the jackal is seen waiting to drink the blood. *Narasimha* is portrayed here with eight hands. His lowermost right hand is holding the head of *Hiranyakasipu* and the lowermost left hand is holding his legs. The next pair of hands are shown as piercing the stomach of *Hiranyakasipu*. The next pair of hands is shown in *Vismaya Mudra* (pose of wonder). Of the next pair (i.e. the pair just below the top), one hand on the right of the deity is holding a discus, while the other hand is obliterated. The topmost pair is depicted holding the entrails of *Hiranyakasipu*.

Tier-II, Panel - 3, Row II : *Prahlada* and *Hiranyakasipu*

Below *Prahlada* (extreme left) and *Hiranyakasipu* seated next to him are seen. *Hiranyakasipu* is pointing at the pillar (partition) and asking if *Vishnu* is present in the pillar. In the next scene, *Vishnu* emerges from the pillar as *Narasimha* and kicks *Hiranyakasipu* (partially obscured).

Tier-II, Panel - 4, Row-I : *Narasimha* piercing the stomach of *Hiranyakasipu*

Again, the first panel here is depicting the episode of piercing and removing the entrails of *Hiranyakasipu*. Here two of *Narasimha's* lower hands are shown as clutching him.

Tier-II, Panel - 4, Row-II : *Asuras*

Beneath, two *asuras* are shown with fangs and carrying a sheathed sword and shield respectively. They have flames on their *kiritas* to show that they are *Asuras*.

Tier-II, Panel - 5, Row-I : *Ganesa*

In the first panel, *Ganesa* is seated on a high rise *padmasana* with his usual attributes described below. He is seated with his eyes fixed on the next panel in which *Nataraja* is dancing. He is having four hands - the upper right hand is holding an axe symbolising cutting the bond of attachment; he is holding a *pasa* or noose in his upper left hand. His lower right hand holds the broken tusk-representing the sacrifice

necessary for pursuit of learning and wisdom while the lower left hand holds *modaka* (ball of sweet rice) symbolising *moksha* (liberation). The trunk is twisted to the left and tasting the *modaka* (ball of sweet rice).

Tier-II, Panel - 5, Row - II : Sages and *Adhikaranandi*

The lower panel represents two sages worshipping *Nataraja* and *Adhikaranandi*, the latter with four hands. All are seen enjoying the dance of *Siva*. Both the sages are seen holding their hands in *Anjali* above their head. *Nandi* with four hands holds axe and antelope in his upper right and left hands; the lower hands are portrayed in *Anjali mudra*. A *gana* (goblin) with a pot belly and short legs and hands is seen holding the pillar near him in wonder.

Tier-II, Panel - 6 : *Nataraja* and *Sivakamasundari*

According to *Amsumadbhedagama*, the image of *Nataraja* should be sculptured according to the *Uttama-dasa-tala* measurement. In this panel, the front hand is portrayed in the *abhaya* (protection) pose, the top of the middle finger is just touching the *hikka sutra* (*sutra* i.e. measuring thread of the base of the neck which passes through the lower orb). On the forearm of this hand there is a *sarpa-valaya* (in the form of a coiled serpent bangle on the fore arm) or *bhujangavalaya* (also a coiled serpent in the form of a bangle) is sometimes shown. The back right hand is holding the *damaru* (kettle drum). The right leg is slightly bent and placed upon the back of the *Apasmarapurusha* (personified form of ignorance) and the knee reaches the *nabhisutra* (the *sutra* of the navel which passes through the waist). The left leg is lifted up, somewhat turned towards the right leg and kept across it. On the head of *Siva jatamakuta* (matted hair in the form of a crown) is adorned with flower garlands, *datura* (*Datura stramonium*) and *arka* (*Calotropis procera*) flowers, a snake, jewelled ornaments, a grinning human skull and the crescent moon tied on the left side. From this *jatamakuta* issue on either side five, six or seven *jatas* (spread matted hair) and stand either horizontally or arranged in a circle. The body of *Siva* is adorned with a *yajnopavita* (sacred thread), *urassutra* (a chest band), rings on all fingers except the middle ones and on all toes except the middle one and anklets on the ankles. The face is smeared with saffron paste and the rest of the body with ashes. The garment is made of tiger's skin. All the *ganas* are usually portrayed above him playing various musical instruments. *Patanjali* and *Vyagrapada* are seen near *Nataraja* on his left side witnessing the dance. *Surya* and *Chandra* are portrayed in small circles above *Nataraja*. Sages and *ganas* are shown below enjoying the dance. Especially in this panel, the woman Saint *Karaikkal Ammaiyar* is portrayed in a frail frame singing in ecstasy with cymbals in both her hands. To *Nataraja's* left, *Sivakamasundari*, his consort is portrayed with all her usual ornaments on the wooden pillar.

Tier -II, Panel - 7 : Return of the Victorious *Vijayanagar* Imperial Army to *Hampi*

There are three rows in this panel. Above them, *Hamsas* (swans) with their long plumes are portrayed. A wooden pillar is bifurcating the scenes.

Tier-II, Panel - 7, Row- I, Scene - I (From left to right)

The first part to the extreme left is partially hidden. Three bowmen are standing with their bows hanging on their right shoulders and holding the arrows in their raised left hands. Three foot soldiers holding their shields and swords are depicted. Next to them a foot soldier is holding the sword in his right hand and holding his shield in his raised left hand. A man holding a spouted water vessel hung on a cloth tied to its mouth on his right shoulder is standing. Next to him is a spittoon bearer holding the spittoon on his raised left hand and holding a sword in his right hand. A body guard holding a red coloured shield and a sword is standing. The entire first panel depicts the meeting of *Vijayanagara* commanders and the *Tiruvadi* (*Venad*) king, *Udaya Marthanda Varma* (1532 AD). In the main scene, a spittoon bearer, a body guard and a courtier with his hand on mouth to show obeisance are seen. A small figure below is that of a betel leaf bearer. The one next to the man with betel leaves is behind him. He is portrayed as a man with white headgear, *haras* (garlands) on his chest, *kankanas* (a type of bracelet worn by nobles) in his hands. He holds his sword in his right hand. The *Tiruvadi* (*Venad*) king *Udaya Marthanda Varma* (circa 1532 AD) is seated under a canopy with his right hand on his right hip and left hand on his left knee on a high raised pedestal with his right leg kept firmly on the floor and left leg on it (*Veerasana*). He wears a highly decorated red headgear. It is covered with a cloth, the end of which is hanging on his shoulder. He is profusely ornamented. He has a moustache. He is adorned with ear ornaments. He has armlets, anklets etc. The person, small in stature standing before the king is called "*Olai Nayagam*". His hair is arranged in a *kondai* (hair bun) fashion. He is wearing ornaments. He is holding a stylus in his right hand and also a long manuscript which he is reading. He is wearing a simple lower garment. Next to him are three tall dignitaries with long *topi* (hat - called 'Colae') like headgear. From the headgear it could be surmised that these three members are *Vijayanagar Salakkaraju Chinna Tirumala's* emissaries. All are wearing ornaments befitting their stature. All are wearing full sleeved shirts. The first one is having a red colour shirt with a green *angavastra* crossing over it while the middle one is with a white shirt and red colour *angavastra* and the last one with green shirt and white *angavastra* respectively. The lower garments indicate their stature. The first one is keeping his left hand near his mouth and looks as if conveying a message to the king; his right hand is in *upadesa mudra* (teaching posture). The other two are also portrayed with their right hands in *Upadesa mudra*.

Tier-II, Panel - 7, Row - I, Scene - II (From left to right)

In a continuation of the above scene, following them are two foot soldiers with a lance and *chamara* (fly whisk) respectively who are standing. Next to them is a mahout who is holding the trunk of the elephant with his left hand and keeping his left leg on the right foot of the elephant as if he is controlling it. Chains are seen wound on the hind leg and at the back of the elephant. Behind it are seen two caparisoned horses, one is white and the other being brown. Two riders are seen near them with whips. The man standing at the right end, holding a *chamara* (fly whisk) on his left shoulder is conveying something because his right hand is in the attitude of pointing.

These scenes indicate that a treaty is being arrived at between the *Vijayanagara* commanders and the *Tiruvadi* (*Venad*) king. Horses and Elephants are not shown behind the *Tiruvadi* (*Venad*) King.

Tier-II, Panel - 7, Row - II, Scene - I

The long scene in the middle shows the war between *Vijayanagara* forces on the one side and *Chellappa*, *Tumbichi Nayaka* and the *Tiruvadi* (*Venad*) army - the battle scene. Four horsemen are riding their fully bedecked horses.

Tier-II, Panel - 7, Row - II, Scene - II (From left to right)

Six horsemen are riding their fully bedecked horses. The hind part of the first horse alone is shown.

Tier-II, Panel - 7, Row - III, Scene - I

Four soldiers with swords and shields are standing on the top row (partially hidden). Four bowmen are holding their bows on their left shoulders and holding the arrows in their right hands. Below, two foot soldiers with shield and sword and four soldiers with pikes are seen. Above an archer aiming at a horse rider is depicted. A horseman is holding the reins of the horse by his left hand fighting the other horseman behind with a lance in his right hand. Below four pike men are seen. Two elephant riders are following them.

Tier-II, Panel - 7, Row - III, Scene - II

Two elephant riders and two horsemen are shown. The first elephant rider is wearing a green tunic and a white *angavastra* on his left shoulder. An attendant is sitting behind him with a pike in his left hand. The other elephant rider is wearing a white tunic and a saffron coloured *angavastra* on his left shoulder. An attendant is sitting behind him with a pike in his left hand. Two horsemen are following the elephants. The first horse rider is holding a whip in his right hand, while the second horseman is holding a sword in his right hand. The elephant riders wear ‘Colae’.

Tier-II, Panel - 8, Scene - I : Stable-ship

There was a need for horses in South India and from one of the first tier paintings we come to know that Portuguese merchants were selling Arab horses to South Indian dynasties. Such horses have to be trained. Here we are seeing one such event in which the Arab trainer trains the horse, which is without stirrups. The trainer mounted on the horse is wearing a red coloured tight fitting trouser and tunic, with a whip in his right hand. The person standing below and holding the reins with his right hand is wearing a green tunic and trouser. The hat is peculiar.

Tier-II, Panel - 8, Scene - II

Here again, we are seeing one such event in which the Arab trainer trains the horse. The trainer mounted on the horse which is without a stirrup, is wearing a green coloured tight fitting trouser and tunic, with a whip in his right hand. The person standing below and holding the reins with his right hand is wearing a red tunic and trouser. The hat is peculiar.

Tier-II, Panel - 8, Scene - III

This large painting shows a ship carrying horses, with a boat anchored in the harbour, along a quay where horses are being disembarked. Representations of ancient boats and ships are rare in South India. This stable ship attests to maritime trade. The hull has a large beam in proportion to the length; both trunk and sternpost slant outward at an angle from the keel. The trunk has a projecting piece of wood; from the brow to the stern, it forms a geometric pattern with vertical, horizontal and oblique lines.

The entire wall space is divided into two portions and the bottom area is painted as the sea with its waves. A big ship is painted with its mast and oars while on the other side is a small boat, which is used to transport the materials brought by the ship to the coast. A sailor is seen standing on the mast. Another sailor in green clothes also has a shot gun. He is seated on the stern at the right extreme. Five sailors are walking on the deck of the ship. All of them are wearing tunics and close fitting trousers. They wear a type of headgear. Their cloth turbans are folded lengthwise and are twisted in the form of a rope around a *kulab* (a sort of a pointed skullcap); this costume is evidently Muslim. We can deduce that these men are either Arab or Persian sailors. Two men are seen holding pikes and one in the left corner is having a shotgun. On the right corner, a sailor in green coloured tunic and trousers is holding the ropes. Behind him another sailor in red tunic and trouser is holding a shotgun. Below them are seen six horses and a groom. The horses are with bridles and other embellishments.

Here in the first row are shown two horses without embellishments that are being brought out. The horses are reined and brought out. Three men in tight trousers and tunics are walking with them.

The first man is seen wearing a green tunic and tight fitting trouser. He is holding the reins in his right hand while the other man is also doing the same. He is portrayed in red tunic and trousers. The last one in the corner is portrayed in green tunic and a trouser has a sheath in his belt tied to the right hip. In the second row, three trainers are giving training to the horses on which they are mounted. The first and the last one are portrayed in white tunics and trousers while the middle one is in red. The colour of the centre horse is brown while other two are somewhat white. Below these panels a boat is sailing in the sea in which conches and fish are portrayed. Inside the boat, two turbaned men are seen. Their cloth turbans, folded lengthwise, and twisted in the form of a rope around a *kulab* (a sort of a pointed skullcap); this costume is evidently Muslim. We can deduce that these men are either Arab or Persian sailors. They are portrayed as having an argument or discussion with the other three men inside the boat who have oars. It is clear that the sailors are arguing with local lascars or native soldiers regarding disembarkation of the horses.

Tier-II, Panel - 8, Scene- IV

An Arab trainer trains the horse without stirrups. The trainer mounted on the horse is wearing a red coloured tight fitting trouser and tunic with a whip in his right hand. The person standing and holding the reins with his right hand is wearing a green tunic and trouser. The hat is peculiar.

Tier-II, Panel - 8, Scene - V

Another Arab trainer trains the horse. The trainer mounted on the horse without stirrups is wearing a green coloured tight fitting trouser and tunic with a whip in his right hand. The person standing below and holding the reins with his right hand is wearing a red tunic and trouser. The hat is peculiar. The panel is continuous on both sides of the pillar.

Tier-II, Panel - 9 : North bound homeward march of the *Vijayanagar* army

Tier-II, Panel - 9, Row - I, Scene - I

North bound homeward march after winning the battle by the *Vijayanagar* army is portrayed here. In this row, the movement of the army is shown. A commander is leading the march past, riding a horse in front and the *Vijayanagar* standard is being lifted up above his head. Following him, seven foot soldiers with flags are marching past. Two swordsmen with shields are seen in the march past. Six swordsmen with shields are marching. Next to them, a palanquin is being carried. Palanquins were the usual vehicles in which persons of distinction were carried. They consisted of bodywork suspended from a curved bamboo frame. The richness of decoration or degree of comfort corresponds to the social status of the traveller. The palanquin under study now consists of a rectangular seat, suspended at all

four corners from a bent bamboo pole, carried by four men; two in the front and two at the back; it is made comfortable with quilt and bolsters and embellished with cloth bands and thread work. A long handle is suspended inside so that the traveller if need be can balance himself. The man in front touching the palanquin pole may be the chief of the bearers since he alone has a dagger on his hip. The traveller seated in the palanquin keeping his hand on the bent right leg, adorned with a black headgear may be *Salukkaraju Chinna Tirumala*. One bowman is following the palanquin. Five soldiers with shields and a figure with his right hand in *suci mudra* are seen to the extreme right.

See Photos from Government Museum, Chennai and others on the *Vijayanagar* State emblems taken by the first author. It shows, the *Gandabherunda* (a mythical strong bird with human form theri-anthropomorphic form) lifting an elephant calf to show its strength; a sword and a boar (*Varaha* First photo). In many cases, the sun and moon are also shown to emphasise that the empire will last till the sun and moon last. The first author has a few photographs from the walls of the *Tiruvannamalai Arunachaleswara* Temple. The second photo shows Sun, Moon and Sword. The third, *Gandabherunda*, Pillar and Lion. The fourth shows Rampant Lion, *Gandabherunda* and Boar. The fifth shows Male lion, pillar, *Gandabherunda*, pillar and lioness . These are variants of the emblem.

Tier-II, Panel - 9, Row - I, Scene - II

The palanquin under study similar to the one above consists of a rectangular seat, suspended at all four corners from a bent bamboo pole, carried by four men; two in the front and two at the back; it is made comfortable with quilt and bolsters, and embellished with cloth bands and thread work. A long handle is suspended inside so that the traveller if need be can balance himself. The palanquin is being carried by two bearers at the back. The palanquin bearers in the front are not shown. The traveller seated in the palanquin keeping his hand on the bent right leg adorned with a rounded headgear may be a noble. He is wearing a white full sleeved tunic. He is wearing a long *hara* on his neck. Three bowmen shown above are following the palanquin. Four men are standing who are wearing sharp pointed caps on their heads. The first man with a white *angavastra* is holding a fly whisk on his right shoulder. Above them are shown four persons standing, two with pikes and two with hands in supplication. In the ground row, the person to the right of the *Nayaka* has in his right hand an *angavastra*. Behind him to the left is standing "*Olai Nayagam*" (scribe who used to travel with the king to write the orders issued by the king during his camps) with a palm-leaf in his left hand and stylus in his right hand. *Salakkaraju Chinna Tirumala* is seated on a high *asana* (seat) with his right leg hanging down and left leg bent and kept on the seat. His back is supported by a rounded cushion (bolster). He is wearing a long cap ' Colae' on his head. His chest is covered with a red tunic with full sleeves. His lower garment is beautifully worked.

Vijayanagar State Emblems



Photo of *Vijayanagar* Emblem No.1 *Gandabherunda*, a mythical powerful bird carrying an elephant calf to show its strength; sword planted in the ground; boar. This is found in the Government Museum, Chennai.



Photo of *Vijayanagar* Emblem No.2 Variant Sun, Moon and sword; Found on the northern compound wall of the *Tiruvannamalai* temple.



Photo of *Vijayanagar* Emblem No.3 variant - *Gandabherunda*; a pillar to separate the panels; a lion. Found on the northern compound wall of the *Tiruvannamalai* (TV Malai) temple.



Photo of *Vijayanagar* Emblem No.4 variant Pillars separating the panels Lion, *Gandabherunda* and Lioness northern wall - (*Tiruvannamalai*) temple.



Photo of *Vijayanagar* Emblem No.5 Variant Lion, Lioness and *Gandabherunda*; Found on the northern compound wall of the *Tiruvannamalai* temple.

He wears a long *hara* (garland). He is ordering something since he raises his right hand and is pointing at something. Three commanders are standing before *Chinna Tirumala* (right side). The first one is keeping his right hand near the mouth and others are intently and submissively listening to the orders of *Chinna Tirumala*. This scene also depicts that *Chinna Tirumala* is conveying the message of victory to *Achyuta Deva Raya* who is in *Srirangam* through a messenger. He is ordering the commanders to the places where they have to proceed next. Three persons are depicted next to the right who also receive instructions from the *Nayaka*. A man with a sharp pointed headdress on his head is standing behind the commanders (third from the extreme right). His hands are in *Anjali* posture. Two men are standing behind with their hands in *Anjali mudra* . They are wearing turbans on their head. Two persons with conical headdress (one partially hidden) with hands in *Anjali mudra* are seen to the extreme right.

Tier-II, Panel - 9, Row - II , Scene - I (From left to right)

In second row, another portion of the marching army is shown. There are four elephants with seven persons riding on them. Seven pike men, six with bows are shown. The group is led by two horse riders one is in green dress and the other sports a red tunic and wearing a turban on his head.

Tier-II, Panel -9, Row - II, Scene - II (From left to right)

After the pillar bifurcation six cavalry soldiers are shown as marching past. The third and fourth horse riders from the left are sporting beards on their face. There is a page holding an umbrella after the fifth horseman. Another man below the horse rider is holding a bag on his right shoulder. There is a page holding an umbrella after the sixth horseman. Another man below the horse rider is holding a bag on his right shoulder. Three swordsmen with shield are seen in the march past. A man is beating a drum fitted to the back of a bull. He is wearing a pointed headdress. Three horsemen (two partially hidden) are seen before them. The first horseman is wearing a white full sleeved tunic. Behind him another horseman is wearing a red coloured tunic. Above two men with musical instruments are shown. The first one is blowing a wind pipe. The second one is beating cymbals.

Tier-II, Panel - 9, Row - III , Scene - I

A man with a pointed headdress holding a pike in his hand the end of which is kept on the hind leg of the elephant. In this row, one black elephant and a red coloured elephant are shown in the centre. This may refer to *Airvata*, the elephant of *Indra* an exaggeration to please the rulers. Three persons are riding on each elephant, the one riding near the head of the elephant being the commander in each case. Seated in the centre is the Flag bearer and behind him the mahout with a goad. There is an infantry pike man in the extreme left. The commander on the central elephant may be the chief commander judged by the colour of the elephant. Rear of a fourth elephant is shown in the extreme right. This is faded and weathered.

Tier-II, Panel -9, Row - III , Scene - II

Six commanders are moving on their horses. The commander who is riding the second horse from the left differs from the others in his headgear. It depicts five other horse riders with raised swords as if going into battle.

Tier-II, Panel -10, Row - I : Commanders visiting *Narumpoonathaswami*

Three commanders with attendants are riding on elephants to visit *Narumpoonathaswami*.

The commanders have goads in their hands. Two men are seated on each elephant. The second man sitting on the first elephant has a pike in his right hand. The commanders themselves appear to do the mahout's job.

Tier-II, Panel -10, Row - II : Commanders riding their horses... (From left to right)

The centre panel shows commanders riding their horses followed by infantry soldiers. The first commander carries his sword aloft. The centre one and the last one are testing their swords or fighting.

Tier-II, Panel - 10, Row - III : Commanders worshipping *Narumpoonathaswami*

Narumpoonathaswami temple is beautifully portrayed here. The pillars, *vimana* and *garbhagriha* are beautifully portrayed. *Narumpoonathaswami* in the form of a slanted *Linga* is portrayed on the pedestal inside the *garbhagriha* (sanctum sanctorum). A *prabhavali* is adorning the *Linga*. The *sthalavriksha* (sacred tree) *Maruda* Tree (*Terminalia arjuna*) is also painted near the entrance. The *archaka* (temple priest) is standing before the temple. The tuft is shown above his head in *Venad Namboodiri* style. He is bare breasted except for his sacred thread. He is holding a water vessel in his left hand. He is wearing a very simple lower garment. He gives *rudraksha* bead necklace to the first commander which the commander receives. All the four others are shown in the pose of worshipping *Narumpoonathaswami*.

Tier-II, Panel - 11, Row - I : *Vijayanagara* commander riding on an elephant

In this panel, the *Vijayanagara* commander is riding on an elephant. A soldier in front is holding an umbrella. A man sitting behind the commander on the elephant (attendant) is having a lance in his hands. A man behind the elephant is holding aloft a vessel.

Tier-II, Panel - 11, Row - II : *Vijayanagara* commander riding on a horse

A *Vijayanagara* commander is seen riding on a horse. An umbrella is seen in front. A person shown beneath the horse is as if lying down. Behind them is seen a soldier carrying a pike.

Tier-II, Panel - 11, Row - III : *Vijayanagara* commanders

A *Vijayanagara* commander (second from right) is ordering the other commander (first from right), who is below him in rank. He is seen keeping his left hand near his mouth and intently listening. Behind the senior commander two others are expressing something. The commander, the one who orders is wearing a high standing headgear (Colae) to show his high rank. His lower garment is beautifully portrayed. He is carrying his *angavastra* the end of which is being held in his right hand. He is walking with a wooden sandal typical of sages.

Tier-II, Panel - 12 : Arrival of the *Tenkasi Pandya* King, *Srivallabha* 13th Century AD

The top shows the wood carving.

Tier-II, Panel - 12, Row - I

The entire first row is lost. Only a portion of leg alone is left.

Tier-II, Panel - 12, Row - II

In the second row, the central portion is lost. The portion available shows that the commander is riding an elephant with a goad in his right hand which is kept on the temple of the elephant. He is seen wearing a tunic. A soldier is shown above with sword and shield. An attendant is behind him. Another one sitting behind is giving betel leaves to the commander. The man going in front of the elephant is playing a *murasu* (Drum) kept on the bull. Another man is going before them. A portion of the painting is attacked by fungus. It is being conserved as stated above by chemical conservation experts.

Tier-II, Panel - 12, Row - III

Pandya King *Srivallabha* is travelling by a palanquin. The palanquin consists of a rectangular seat, suspended by all four corners from a bent bamboo pole, carried by four men; two in the front and two at the back; it is made comfortable with quilt and bolsters, and embellished with cloth bands and thread work. The king is seated with his left leg bent and the right leg slightly bent while keeping his right hand over it. The *Pandya* king is wearing a simple headgear since he has lost to the *Tiruvadi* (*Venad*) King. He is seen wearing pearl ornaments in his chest. He is seen covering his upper portion with a white tunic and over it an *angavastra*.

Above this scene a man is playing a *nagara* (big drum) or *Murasu* fitted on a bull. Behind them two musicians are playing an hourglass drum (*damaru*). A sheep is walking beneath the palanquin. It is surmised that it could be the pet animal of *Srivallabha*.

Tier-II, Panel -13

In this three part mural, the events like *Achyutaraya* marrying the *Pandya* princess and the coronation of the *Tenkasi Pandya* king are portrayed.

Tier-II, Panel -13, Row-I : *Achyuta Raya* marrying the *Pandyan* Princess

The painting portrays *Achyuta Raya*, who is seen seated on a seat with his right leg bent on his left leg and leaning his back on the cushion provided at the back (*Veerasana*). As for ornaments he is wearing a long typical *Vijayanagara* headgear (Colae), long *haras*, *kankanas* and *valayas* on his forehands. A beautiful *angavastra* crosses his torso. A *yogapatta* (cloth wound over the bent legs just below the knee) like cloth is seen in his bent right leg and his hip. A *yajnopavita* (sacred thread) is also seen in his chest. This sacred thread and *yogapatta* indicate that this is the happy occasion of a wedding, since the *Vijayanagara* kings wear the sacred thread only on marriage and death ceremonies. Since this does not show death, it is a marriage ceremony. Further the corners of the seat on which he is seated are festooned with plantain trees. A monkey is seen playing on the canopy

One noble (extreme left) is standing in front of him with one hand to his mouth and another hand in *upadesa mudra* as if saying some important fact. The scene behind him (extreme left) is completely obliterated.

The painting has to be restored. Four persons are standing behind the king. The first one is giving (betel) pan to the king. A fly whisk is leaning against his left shoulder and he is holding a betel box in his left hand. The next one is holding a spittoon in his right hand. An '*Olai Nayagam*' is seen standing next to him. He is seen writing on a long scroll something (may be the marriage invitation) with his stylus. He is wearing a different type of headgear. He is wearing a tunic and pearl ornaments. His lower garment has beautiful embroidery work. A sheath is kept in his waist belt to keep the stylus. A commander in his full dress befitting his status is saying something which is indicated by his left hand which is raised slightly above and in *suci mudra* while his right hand is kept on his right thigh. Three persons are shown above the level as if in a cloud. The first one has a long moustache and a *kondai*. He is holding something in his right hand and his left hand is portrayed as *lola hasta* (free hanging hand) as depicted in *Devis*. The face portion of the next one is obliterated and he is seen keeping a vessel on his hip and the left hand in *lola* (free hanging hand). The third one is holding a box

in his right hand and his left hand is kept on his hip. Though they portray vigour as male beings their *bangas* (bends) and the stature shows that these are eunuchs. According to Nuniz, emperors of *Vijayanagara* dynasty used to have innumerable eunuchs for guarding the women in their palace and they used to accompany the king whenever they went for a battle.

Tier-II, Panel - 13, Row - II : *Achyuta Raya, Salukkaraju* and *Pandya* King

Three dignitaries are seen seated on highly decorated seats which are covered with a canopy. *Achyuta Raya* is seated at the centre with *Salukkaraju Chinna Tirumala* on his left and the *Pandya* king *Srivallabha* on his right respectively. The *Pandya* king is portrayed with his *makuta* (crown) on his head and he is wearing heavy ornaments and his left hand is raised in the attitude of saying something to *Achyuta Raya*. On the other side *Salukkaraju* is holding a palm-leaf manuscript bundle in his right hand. Below *Achyuta Raya*, a small man is portrayed who is a *chamara* (fly whisk) bearer. Another *chamara* bearer is standing near the *Pandyan* King *Srivallabha*. A man is standing in *Anjali* (prayer pose) wearing a full sleeved white tunic near the *Pandyan* king. His lower garment is portrayed with checked designs. Following him three others are portrayed. They may belong to the *Pandyan* kingdom. The portrayal of a highly decorated *mandapa* in which all the three dignitaries are seated and the *Kiritamakuta* (crown) on the head of the *Pandyan* King *Srivallabha* indicate that this is the coronation scene of the *Pandian* King.

Tier-II, Panel - 13, Row - III : *Achyuta Raya* Presenting gifts to *Pandya* dignitaries (Right to Left)

Achyuta Deva Raya presenting gifts to the *Pandya* dignitaries and the return of *Pandya* King *Srivallabha* back to *Madurai* are portrayed in this panel. *Achyuta Deva Raya* is seen seated on a highly decorated throne in the right corner with his right hand holding a silk garment which he is portrayed in the pose of giving to the person standing before him. The hands of the receiver are extended as *adana hasta* (palm extended). Four persons of high status are portrayed in front of him. The first is in supplication while the next two have one hand in *upadesa mudra* as if giving advice and the last keeps his hand on his mouth in absolute obedience. Next to this scene in the extreme left, the *Pandyan* King *Srivallabha* is shown riding a fully bedecked horse with a whip in his right hand. A page boy is holding a parasol on his head. This shows that the *Vijayanagara* soldiers accompany the *Pandyan* king in his honour to see him off. Nuniz states that King *Achyuta Deva Raya* used to present costly silk shawls to honour the soldiers who fought in wars.

Tier-II, Panel - 14 : Victorious army of *Vijayanagar* headed by *Chinna Tirumala* reaches Trichy where the King *Achyuta Deva Raya* is camped.

This long mural is divided into three rows and the return of *Vijayanagar* army is portrayed in great detail. There is no pillar bifurcation.

Tier-II, Panel -14, Row-I, Scene-I (From left to right)

A swordsman with shield is moving in front. He is sporting a pointed headdress on his head. Another man is following him. He is also wearing a similar headdress. The third one on foot, is holding the horse by his left hand looking back at the commander who is riding a caparisoned horse. The commander is wearing a full sleeved checked tunic. A red coloured *angavastra* is seen over his right shoulder. A page is holding an umbrella behind the horse. Five *chauries* are shown as held above the soldiers. This scene is covered by the wooden pillar.

Tier-II, Panel -14, Row-I, Scene-II (From left to right)

Three persons are wearing turbans on their heads and the first two from left are holding their hands in *Anjali* posture. The third one is holding his left hand in supplication near his mouth. The first one is wearing a red coloured full sleeved tunic. The second one is wearing a green coloured full sleeved tunic while the third one is sporting a white coloured full sleeved tunic. The man standing near a decorated pillar is holding a stick in his right hand and wearing a white coloured full sleeved tunic. He is wearing a checked *angavastra* on his right shoulder. Next, three commanders are standing before the *Vijayanagar* king in reverence. Two of the commanders are keeping their *angavastra* in their hands. The commander next to the king, is attired in red colour tunic while the next one is seen in white and the third one is wearing a tunic with designs. *Olai Nayagam* is seen standing before the king and conveying the message received. King *Achyuta Deva Raya* is seated on a seat with his left leg bent and kept on the seat while keeping his right hand on the bent right leg. He is seated under a *mandapa*. A betel leaf bearer is standing near the *Vijayanagar* king. *Salukkaraju Chinna Tirumala* and another commander are seated near the *Vijayanagar* king on seats with their right hand in *suci mudra* indicating they are in conversation with the *Vijayanagar* king. Three persons are standing behind them.

Tier-II, Panel -14, Row-II, Scene-I (From left to right)

Five bowmen are holding their bows on their left shoulders and the arrows in their right hands depicted at the top of the row. Below two swordsmen holding their shields and raising their swords in their right hands are shown. Behind them is a *chaurie* bearer holding the *chaurie* on his left shoulder.

The person leading the palanquin is moving behind them and looking back. The *Vijayanagar* king is seated in the palanquin and leaves the place. The palanquin is a hanging couch with a bamboo pole bent in an arch projecting before and behind, which is borne by two bearers in front and two at the back. The King is seen seated resting his back on a cushion. Five men are coming behind the palanquin holding their pikes.

Tier-II, Panel - 14, Row - II, Scene - II (From left to right)

Two men of high stature are standing. The first one is wearing a white coloured full sleeved tunic and the second one is covering his right hand with his *angavastra*. Both of them are wearing turbans on their heads. They are standing near the typical ornamented *Vijayanagara* wooden pillar. Three dignitaries are standing before the king. The first one is attired in a black coloured tunic and the next two are portrayed in the pose of saying something. The first one is keeping his *angavastra* in his right forearm in reverence. A man attired in full tunic is seen seated before the king and in the attitude of saying something indicated by the *suci mudra* shown. King *Achyuta Deva Raya* is seen seated on a seat resting his back on a cushion, under a canopy. Five more persons are seen to the left of the king. This scene may be that of the consultations of the *Vijayanagar* king, *Achyuta Deva Raya* with his ministers and his return to the capital, *Hampi*. This is portrayed in this second panel.

Tier-II, Panel - 14, Row - III, Scene - I (hidden behind the Pillar)

The scene of return of the *Vijayanagara* army is portrayed here. First the music troupe is led by a musician playing a *nagara* which is set on the hump of a bull. Two musicians are playing a pair of large cymbals (*Brahmatalam*). Above them a musician is beating the double-sided drum. Next to him another musician is beating a gong (this scene is covered by wooden pillar). Following him three musicians, the first one is playing a drum hung on his neck and the other two are playing wind pipes. Below, two musicians are playing double sided drums wearing full sleeved white tunics. This music troupe is heralding the arrival of the king and the army back to the people of *Hampi*, the Capital.

Tier-II, Panel - 14, Row - III, Scene - II

Following the musical troupe, a page is seen carrying a parasol before a commander. A commander is riding a white horse holding a sword in his right hand. A man is also seen having a checked designed piece of cloth on his left shoulder before the horse rider. Three soldiers are following him. Above, a spittoon bearer and a *chaurie* bearer are seen. Next another commander is seen riding a horse which is black in colour wearing a white tunic and lower garment. A page is seen carrying an umbrella behind him. Another commander is seen riding a brown horse in the same fashion as the earlier two. Another horse rider follows him on another brown horse with his uplifted right hand. Finally, an elephant rider with his right hand holding a goad with an attendant behind and another soldier is carrying a pike,

the pole of which is leaning against his right shoulder are portrayed. Two soldiers are following the elephant with pikes and one of them is inducing the elephant to go faster by touching the leg of the elephant with the tip of his pike.

Tier-II, Panel - 15 : Foot soldiers

This panel is divided into three rows.

Tier-II, Panel - 15, Row - I

Two soldiers are shown standing with their swords kept on their hips. They wear simple pointed caps on their heads. Their lower garments are also simple. Their upper torso is bare.

Tier-II, Panel - 15, Row - II

A soldier is in similar garments. He holds a sword in his right hand leaning against his left shoulder.

Tier-II, Panel - 15, Row - III

Two soldiers with pikes are portrayed in the third panel. The second one is portrayed with a *vastra* (cloth) slung across on his torso.

Tier-II, Panel - 16 : *Vijayanagar* army scenes

In this panel there are four rows with a wooden pillar in the centre. The return of the *Vijayanagar* army is portrayed in these rows. But the painting is continuous across each row.

Tier-II, Panel - 16, Row - I

This row portrays the *Vijayanagar* king seated on a seat with his left leg bent and kept on the seat while the right leg is bent a little up and his right hand is shown resting on it. The soldier standing before him gives advice. The man standing behind the king (betel leaf bearer) is seen with a roll of betel leaves in his lifted right hand and betel leaves in his left hand. The panel to the right of the pillar shows two attendants. The first one is holding a spittoon and another one is holding a water vessel in their lifted right hands.

A seated *Ganesa* figure is shown in between the paintings in the first panel as a painting on wood and floral decorations on the rest.

Tier-II, Panel - 16, Row - II

Two commanders are seen conversing with each other. First two commanders are shown discussing with each other. A betel leaf bearer is shown as small in stature behind them. Next, a third person is

hearing what they are telling with his right hand kept near his mouth in reverence. He is wearing a turban on his head. The panel after the pillar portrays a commander seated on a seat and another commander hearing him.

Tier-II, Panel - 16, Row - III

An elephant is seen bending its hind legs to facilitate the commander with a goad in his left hand and placing his lifted right leg on the bent hind leg of the elephant. This is to facilitate the commander to mount it. After the pillar, a commander is seen riding a caparisoned horse holding a sword in his right hand while holding the reins by his left hand.

Tier-II, Panel - 16, Row - IV

The last row shows a noble seated in a palanquin and leaving the place. It is a hanging couch with a bamboo bent pole. It is borne by a bearer in front and back. The noble is seen seated resting his back on a cushion. On the right two men of stature are portrayed as receiving the dignitary coming in the palanquin. The paintings done on the wooden panels in between are obliterated in most of the cases. But it is surprisingly fine here.

chapter - vI

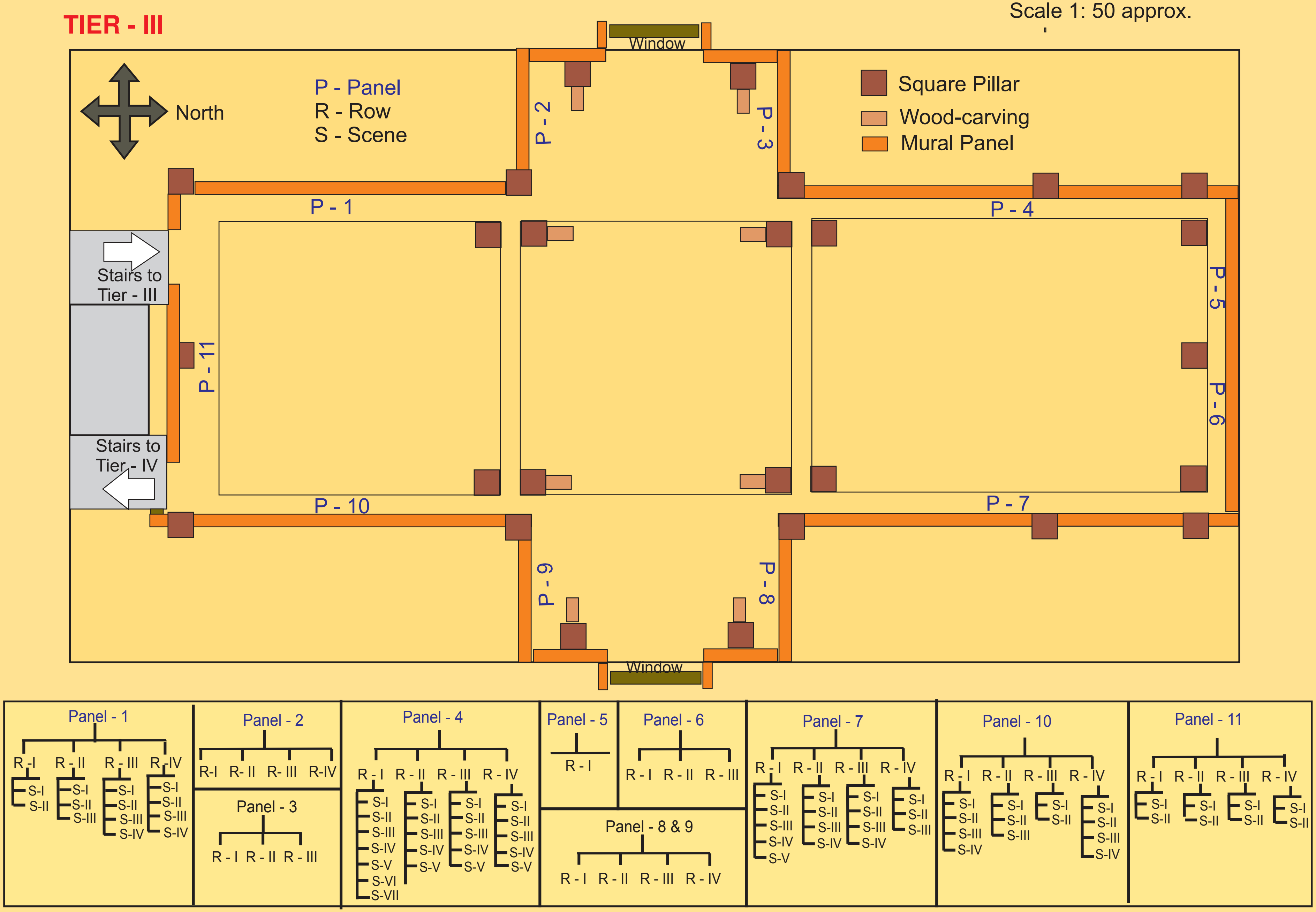
MURAL PAINTINGS OF

TIER - III

Narumpoonathaswami Temple - *Tiruppudaimarudur*

Diagramatic sketch of the Interior of the *Rajagopura*

Mural Panel's Height - 78"
Scale 1: 50 approx.



Mural Paintings of Tier - III

A List of the Mural Panels

Panel - 1 : *Tiruppudaimarudur Sthalapurana - Alayam Kaan Padalam*
Tiruvilaiyadal Puranam (T. P. No. 21 - Story of stone elephant eating cane)

Panel - 2 : *Sundaramurthy Nayanar* Episode
Tiruvilaiyadal Purana (T. P. No. 52 - Giving purse to *Darumi*)

Panel - 3 : *Sthalapurana*

Panel - 4 : Episode of *Sphutarjunam (sthalapurana);*
Tiruvilaiyadal Purana (T. P. No. 52, 53 - and 56);
T. P. No. 52 - Giving purse to *Darumi;*
T. P. No. 53 - *Nakkeeran* episode;
T. P. No. 56 - *Idaikkadar* episode.

Panel - 5 : *Seshasayana Vishnu*

Panel - 6 : *Rama* killing *Vali;*
Incarnations of *Vishnu*

Panel - 7 : Episodes from *Tiruvilaiyadal Purana*
T. P. No. 57 - Lord *Siva* winning the hand of *Parvati*;
T. P. No. 32 - *Siva* selling bracelets*;*
T. P. No. 17 - *Siva* selling rubies*;*
T. P. No. 22 - Victory over Jains

Panel - 8 : Singing bards and *Dikpalakas*

Panel - 9 : Singing bards and *Dikpalakas*

Panel - 10 : The Removal of the Crime of *Indra - Sthalapurana of Tiruppudaimarudur and Tiruvilaiyadal Purana*
(T. P. No. 1 and 3)
T. P. No. 26 - Forgiving a sinning *Brahmin* boy
T. P. No. 2 - Removal of the curse of *Airavata*
T. P. No. 4 - *"mummulaiudan Tatakai pirantatu"*

Panel - 11 : Episodes from *Tiruvilaiyadal Purana*
T. P. No. 5 - The wedding of *Tadatakai*
T. P. No. 6 - God's Dance in Silver Hall
T. P. No. 7 - The Insatiable Dwarf *Gundodaran*
T. P. No. 8 - *Ganga* at the command of God, produced water in River *Vaigai*

Tier-III, Panel - 1 : *Tiruppudaimarudur Sthalapurana - Alayam Kaan Padalam*



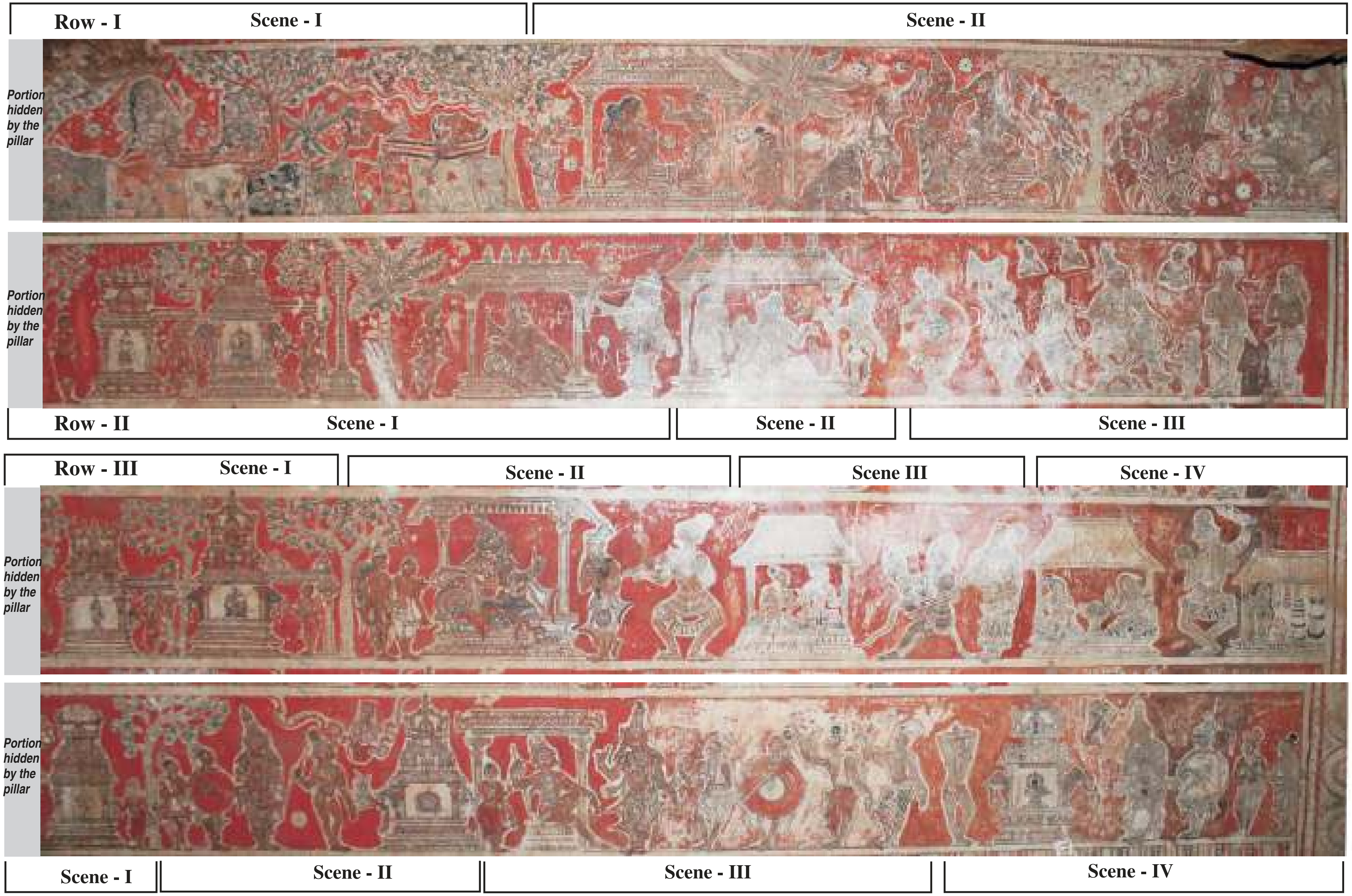
Row - I

Row - II

Row - III

Row - IV

Tier-III, Panel - 1, : *Tiruppudaimarudur Sthalapuran- Alayam Kaan Padalam*



Tier-III, Panel - 1 : *Tiruppudaimarudur Sthalapurana - Alayam Kaan Padalam*

Row - I



Scene - I



Scene - II

Row - II



Scene - I



Scene - II



Scene - III

Tier-III, Panel - 1 : *Tiruppudaimarudur Sthalapurana - Alayam Kaan Padalam*

Row - III



Scene - I



Scene - II

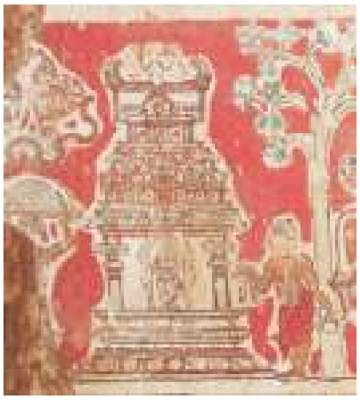


Scene - III



Scene - IV

Row - IV



Scene - I



Scene - II

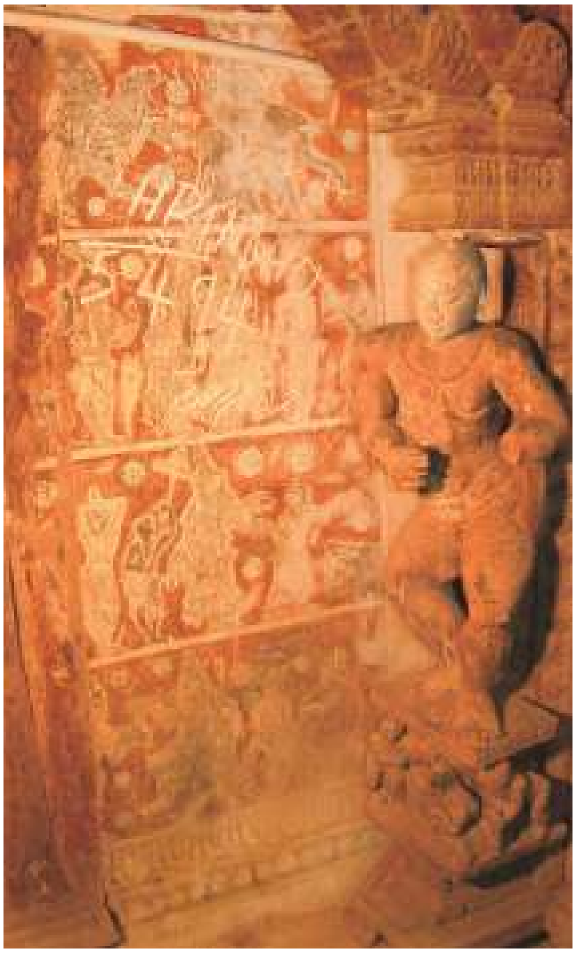


Scene - III



Scene - IV

Tier -III, Panel - 2 : *Sundaramurthy Nayanar* episode
***Tiruvilaiyadal Purana* (T. P. No. 52 - Giving purse to *Darumi*)**



Row - I



Row - II



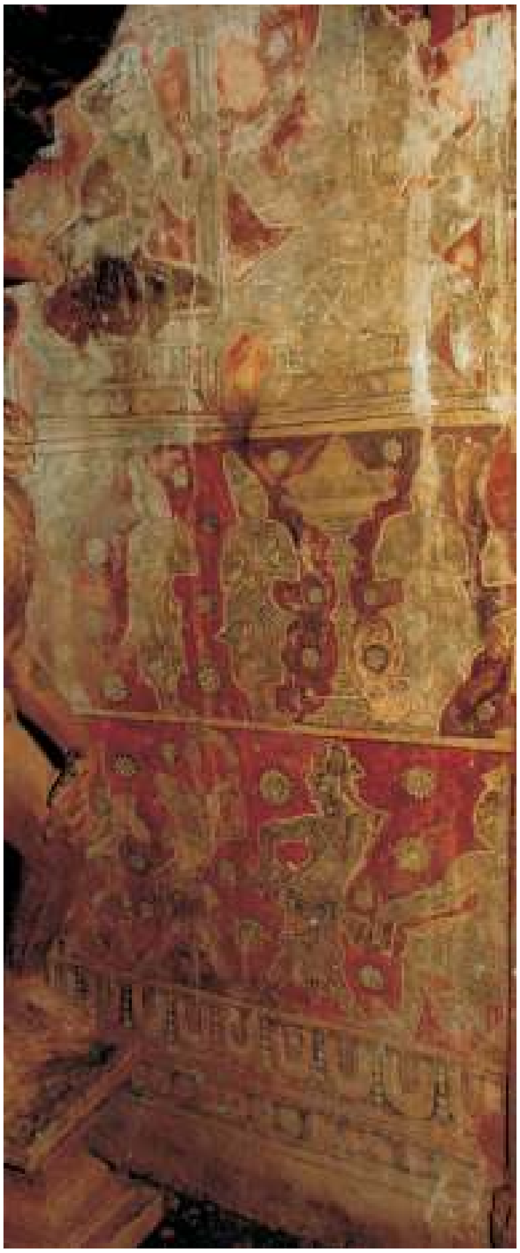
Row - III



Row - IV



Tier-III, Panel - 3 : ***Sthalapurana***



Row - I

Row - II

Row - III



Row - I

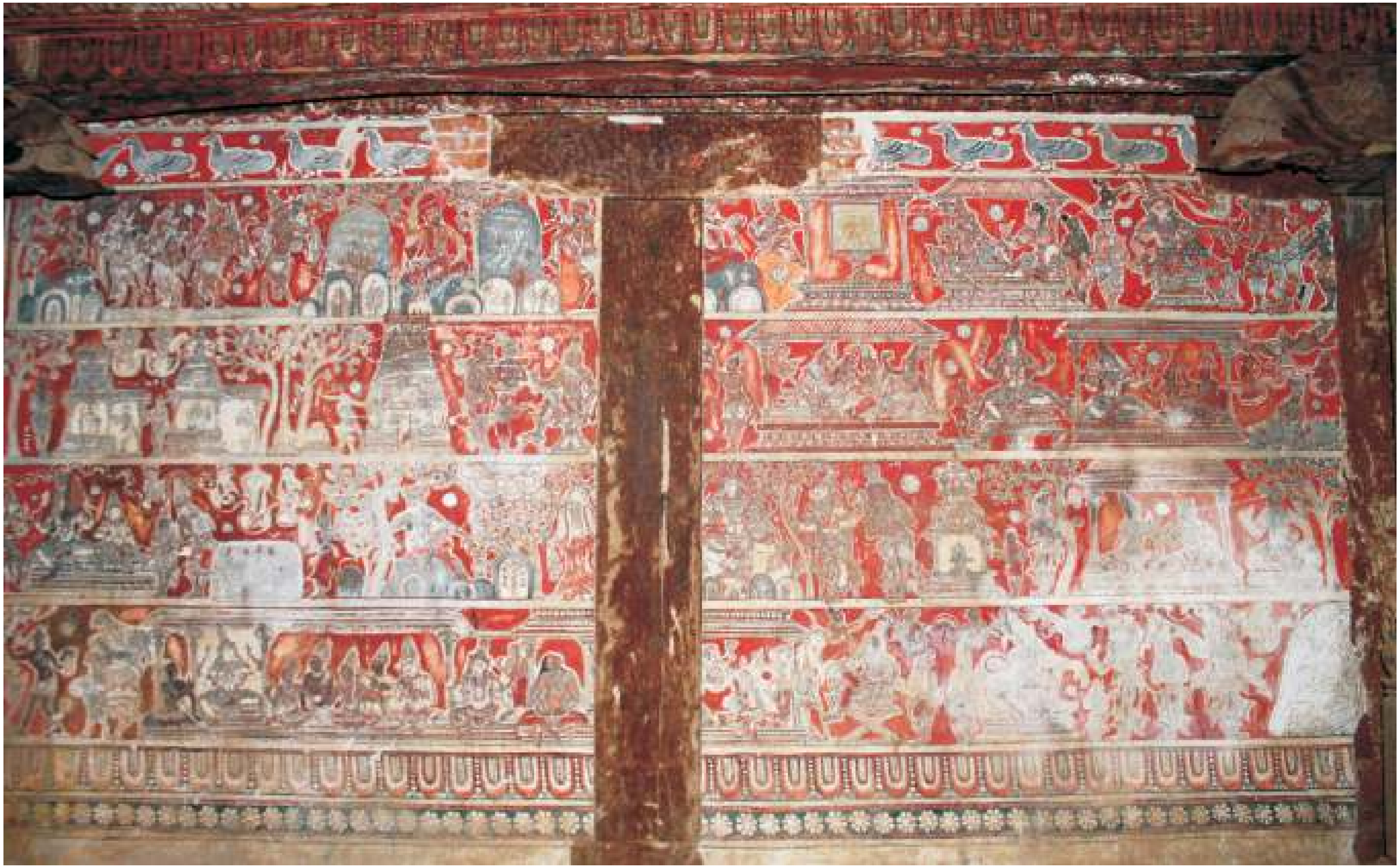


Row - II "…..*Vattiraasan*, *Mala Keralaraasan*" and "*Maganatharaasan*"



Row - III

Tier -III, Panel - 4 : Episodes of *Sphutarjunam (sthalapurana); Tiruvilaiyadal Purana* (T. P. No. 52, 53 and 56)
T. P. No. 52 - Giving purse to *Darumi ;* T. P. No. 53 - *Nakkeeran* episode; T. P. No. 56 - *Idaikkadar* episode



Row - I

Row - II

Row - III

Row - IV

Tier -III, Panel - 4 : Episodes of *Sphutarjunam (sthalapurana); Tiruvilaiyadal Purana* (T. P. No. 52, 53 and 56)
T. P. No. 52 - Giving purse to *Darumi ;* T. P. No. 53 - *Nakkeeran* episode; T. P. No. 56 - *Idaikkadar* episode

Row - I Scene - I | Scene - II | Scene - III | Scene - IV | Scene - V | Scene - VI | Scene - VII



Row - II Scene - I | Scene - II | Scene - III | Scene - IV | Scene - V

Row - III Scene - I | Scene II | Scene - III | Scene - IV | Scene - V



Row - IV Scene - I | Scene - II | Scene - III | Scene - IV | Scene - V

Before Pillar Bifurcation **After Pillar Bifurcation**

Panel - 4 : Episodes of *Sphutarjunam (sthalapurana)*

Row -I



Scene - I



Scene - II



Scene - III



Scene- IV



Scene - V



Scene - VI



Scene - VII

Panel - 4 : Episodes of *Sphutarjunam (sthalapurana); Tiruvilaiyadal Purana*

Row -II



Scene - I



Scene - II



Scene - III

Scene - IV





Scene - V

Panel - 4 : Episodes of *Sphutarjunam (sthalapurana)*

Row -III



Scene - I



Scene - II

The label on the bottom may read as :
Kātrinā kalā- - - -(?)



Scene - III



Scene - IV



Scene - V

Panel - 4 : Episodes of *Tiruvilaiyadal Purana*

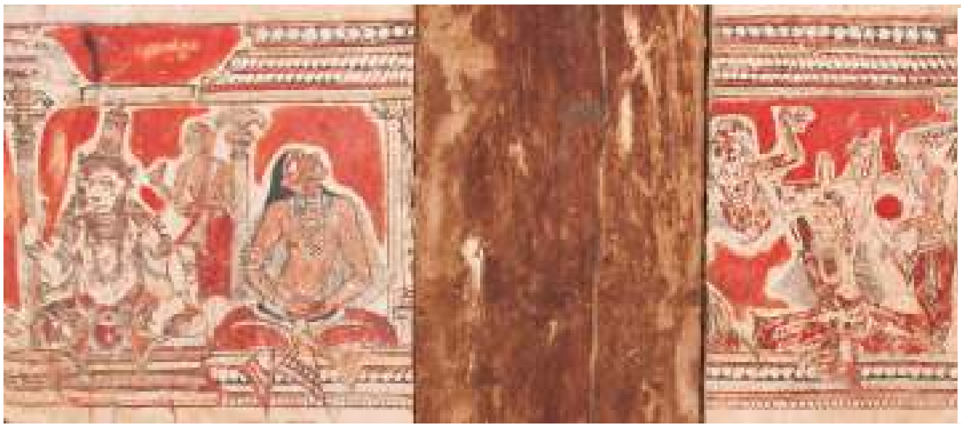
Row -IV



Scene - I



Scene - II



Scene - III



Scene - IV



Scene - V

Tier-III, Panel - 5 : *Seshasayana Vishnu*



Tier-III, Panel - 6, Row - I : *Rama* killing *Vali;* Rows - II and III - Incarnations of *Vishnu*



Row - I

Row - II

Row - III

Tier-III, Panel - 7 : Episodes from *Tiruvilaiyadal Purana* - Episode of Lord *Siva* winning the hand of *Parvati* - (T.P.No. 57); *Siva* selling bracelets (T.P. No. 32); *Siva* selling rubies (T.P. No. 17); Victory over Jains (T.P. No. 22) - stories continue on both sides of the pillar; some jumble



Tier-III, Panel - 7 : Episodes from *Tiruvilaiyadal Purana* - Episode of Lord *Siva* winning the hand of *Parvati* - (T.P.No. 57); *Siva* selling bracelets (T.P. No. 32); *Siva* selling rubies (T.P. No. 17); Victory over Jains (T.P. No. 22) - stories continue on both sides of the pillar; some jumble

Row - I Scene - I | Scene - II | Scene - III | Scene - IV | Scene - V



Row - II Scene - I | Scene - II | Scene - III | Scene - IV

Scene - I | **Row - III** Scene - II | Scene - III | Scene - IV



Row - IV Scene - I | Scene - II | Scene - III

Before Pillar Bifurcation **After Pillar Bifurcation**

Tier-III, Panel - 7 : Episodes from *Tiruvilaiyadal Purana*

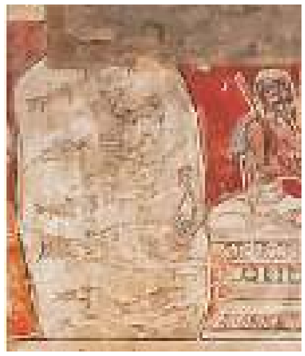
Row - I



Scene - I



Scene - II



Scene - III



Scene - IV - discoloured in the right extreme



Scene - V- discoloured

Row - II



Scene - I



Scene - II



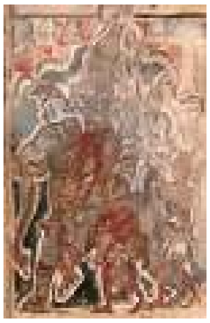
Scene - III



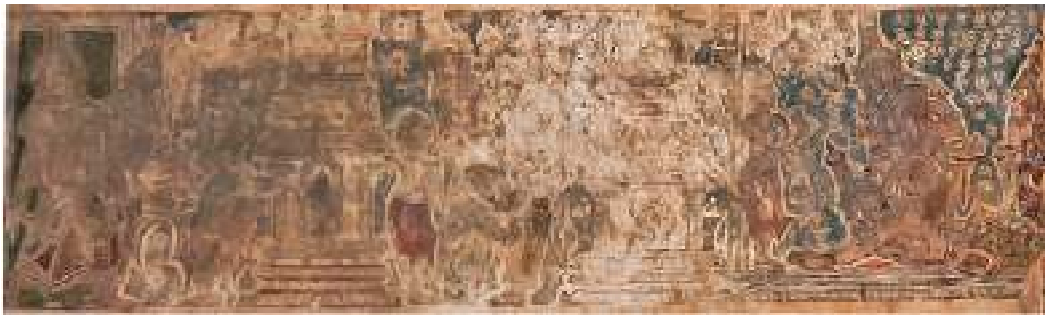
Scene - IV - discoloured

Tier-III, Panel - 7 : Episodes from *Tiruvilaiyadal Purana*

Row - III



Scene - I



Scene - II



Scene - III



Scene - IV

Row - IV



Scene - I



Scene - II



Scene - III

Tier-III, Panel - 7 : Episodes from *Tiruvilaiyadal Purana*



Row - I : Close-up view of Scene - IV



Row - II : Close-up view of Scene - II

Tier-III, Panel - 8 : Singing bards and *Dikpalakas*

Row - I

Row - II

Row - III

Row - IV



Tier-III, Panel - 9 : Singing bards and *Dikpalaka*



Row - I

Row - II

Row - III

Row - IV

Tier-III, Panel - 10 : The Removal of the Crime of *Indra* - *Sthalapurana* of *Tiruppudaimarudur* and *Tiruvilaiyadal Purana* (T.P. No. 1. and 3); Forgiving a sinning *Brahmin* boy (T. P. No. 26); Removal of the curse of *Airavata* (T. P. No. 2); "*mummulai Tatakai pirantatu*" (T. P. No. 4)



Row - I

Row - II

Row - III

Row - IV

Tier-III, Panel - 10 : The Removal of the Crime of *Indra* - *Sthalapurana* of *Tiruppudaimarudur* and *Tiruvilaiyadal Purana* (T.P. No. 1. and 3); Forgiving a sinning *Brahmin* boy (T. P. No. 26); Removal of the curse of *Airavata* (T. P. No. 2)*; "mummulai Tatakai pirantatu"* (T. P. No. 4)

Row - I Scene - I | Scene - II | Scene - III | Scene - IV



Row - II Scene - I | Scene - II | Scene - III

Row - III Scene - I | Scene - II



Row - IV Scene - I | Scene - II | Scene - III | Scene - IV

Tier-III, Panel - 10 : Episodes from *Tiruvilaiyadal Purana*

Row - I



Scene - I : "*Indiran vempazhitheera kayilayithile ponathu*"



Scene - II : "*sokkanathan Tiruvilaiyadal*".



Scene - IV



Scene - III : "*Indiran bhumiyile kadambavanam vandadu*"

Tier-III, Panel - 10 : Episodes from *Tiruvilaiyadal Purana*

Row - II



Scene - I : *"Indiran Devivalokathil vimanam konduvandadu"*



Scene - II : "*poosiththathu*"



Scene - III : "*Settiyar Pandiyanukku sonnathu*"

Tier-III, Panel - 10 : Episodes from *Tiruvilaiyadal Purana*

Row - III



Scene - I : "*Pandian Vimanathai Niruthinadu*".



Scene - II



Close-up view : *"Ayilavadam sapakkaruppuneengi vellaianadu"*

Tier-III, Panel - 10 : Episodes from *Tiruvilaiyadal Purana*

Row - IV



Scene - I



Scene - II : Label reads "*mummulai Tatakai pirantatu*" should be read as "*mummulaiudan Tatakai pirantatu*". Episode from *Tiruvilaiyadal Purana* (T. P. 4).



Scene - III : "*Abhishekam vaiththathu*"

Tier-III, Panel - 10 : Episodes from *Tiruvilaiyadal Purana*

Row - IV



Scene - IV : "*Kayilayanatharoda mummulai tatakaiyar por*".



Scene - IV : "*Orumulai maranjathu*" (left extreme enlarged)

Tier-III, Panel - 11 : Episode from *Tiruvilaiyadal Purana*



Tier-III, Panel - 11 : Episode from *Tiruvilaiyadal Purana*

Row - I, Scene - I **Scene - II**



Row - II, Scene - I **Scene - II**

Row - III, Scene - I **Scene - II**



Row - IV, Scene - I **Scene - II**

Tier-III, Panel - 11 : Episode from *Tiruvilaiyadal Purana*



Row - I, Scene - I : Episode from
***Tiruvilaiyadal Purana*- (T.P.No.5) -**
***"…………Tatakaiyarai Viva (ham)………"*.**



Row - I, Scene - II : Queen and her maid



Row - II, Scene - I : -
Episode from *Tiruvilaiyadal Purana*
(T.P.No. 6) -
"Patanjalikku Tirunatanam seithathu"



Row - II, Scene - II : Episode from
***Tiruvilaiyadal Purana* (T.P. No. 5)**

Tier-III, Panel - 11 : Episode from *Tiruvilaiyadal Purana*



Row - III, Scene - I : Episode from *Tiruvilaiyadal Purana* (T.P. No. 7) - " *KundodaranukkuVa*....".



Row - III, Scene - II : Episode from *Tiruvilaiyadal Purana* (T.P. No.7)- " *kundodiran*"



Row - IV, Scene - I : Episode from *Tiruvilaiyadal Purana* (T.P. No. 8)



Row - IV, Scene - II :

MURAL PAINTINGS OF TIER- III

Tier-III, Panel - 1 : (*Sthalapurana- Tiruppudaimarudur Purana - Alayam Kaann Padalam*).

This panel has four rows.

Tier-III, Panel - 1, Row - I, Scene - I

A water body with a tree is depicted. Lord *Siva* is holding an axe and antelope in his upper right and left hands. He is shown as washing his hair in the water. Similarly Goddess *Parvati* is washing her hair in the water. A tree is shown behind. A palm tree is shown next. A man and a woman are shown as washing their hair in the water. A tree is depicted after the woman. They may be *Adi-Manu* (*Svayambhuva*) and his wife *Satarupa* arriving at *Tiruppudaimarudur* where *Siva* and *Parvati* manifested themselves earlier.

Tier-III, Panel - 1, Row - I, Scene - II

One female attendant (extreme left) is standing near the *mandapa* in which a queen like figure (may be *Adi-Manu's* wife) is seated with her child in her arms. Another attendant is portrayed in the attitude of saying something. A child is walking and another one is crawling. The crawling child is very much like the crawling *Krishna* bronzes of *Vijayanagar* period. This shows the child is growing up. A male *chaurie* bearer is shown and a noble or a king is crowning the other one who is seated on a seat. This may be *Adi-Manu* crowning his son *Sundara Manu*. Another *chaurie* bearer is waving the *chaurie*. A *maruda* tree is shown. *Sundara Manu* is depicted as worshipping Lord *Siva* who is portrayed with his usual attributes with *Parvati* as *Umasahita*.

Tier-III, Panel - 1, Row - II, Scene - I

A *saivite* saint wearing a saffron colour lower garment and sporting *rudraksha* bead *hara* on his neck is standing before the *Ambal sannidhi*. His hands are portrayed in *anjali mudra* posture. A *bhattar* is shown. He is holding a flower garland in his right hand and a water vessel in his left hand. He is wearing a sacred thread. Following this, there is another shrine in which the *Linga* is depicted. This shrine is flanked by elephant sculptures (front portion of elephants) on either side. A *bhattar* is shown as offering something to the deity. He is portrayed as holding a water vessel in his left hand. The flag post of the temple is shown. A coconut tree is shown after the flag post. A person of high stature is worshipping the *linga*. A king is seated on a seat leaning on a bolster under a *mandapa*. The queen is standing before the king.

Tier-III, Panel - 1, Row - II, Scene - II

A Queen is portrayed as seated under a *mandapa* holding a child by her right hand. A child is seated on her right thigh. One female attendant is standing under the *mandapa*. Another female attendant is standing near the *mandapa* and giving something which is not clear, to the queen who is extending her left hand to receive the same.

Tier-III, Panel - 1, Row - II, Scene - III

A body guard holding a large shield and a sword is standing. A musician holding a double sided small drum (*damaru*) in his right hand is standing next to him. A noble is standing to the right of the king. A king is seated on a low seat, keeping his left leg over the right leg which is hanging down. The right foot is planted on a foot rest. His left hand is kept on his left knee. The right hand is resting on the backrest of the seat. He is holding a sword in his right hand. Three ladies are shown above them portraying their hands in *anjali mudra*. A small child is standing near the foot of the king holding a flower bunch in his right hand. Two men are standing beyond the child in *anjali mudra* and slightly bent, showing their reverence to the king.

Tier-III, Panel - 1, Row - III, Scene - I

A man is standing under a tree at the extreme left. The *bhattar* standing near the *garbhagriha* of the *Ambal* is holding a flower garland in his right hand and a water vessel in his left hand under the *mukha mandapa*. A tree is shown near the *mandapa*. Another shrine of Lord *Siva* as *Linga* flanked by elephant figures (front side) on either side is depicted. A *bhattar* is standing under a *mukha mandapa* holding his right hand in the attitude of offering something. A tree is shown near the *mandapa*.

Tier-III, Panel - 1, Row - III, Scene - II

A *chaurie* bearer holding a *chaurie* in his right hand is standing. Another person is standing near him. A king is seated under a *mandapa* on a low seat. A noble is standing before the king holding his right hand near his mouth in supplication and a dancer or a musician is shown as holding an *ektar* musical instrument in the hands. The dancer or a musician may be a eunuch since the portrayal is very feminine.

Tier-III, Panel - 1, Row-III, Scene-III

Two noble women are seated under a *mandapa*. Both of them are keeping their left hands in the pose of *vismaya* (wonder). A person is seated on a low seat holding a snake by its neck by his right hand and holding the body by his left hand. A small bag is hanging under his left shoulder. A woman holding a child on her right hip is standing behind him (may be his wife). He may be a snake charmer.

Tier-III, Panel - 1, Row-III, Scene-IV

Two noble women are seated under a *mandapa*. There is a bowl full of eatables in between them. A man is keeping his left hand on his left thigh and his right hand is portrayed in the attitude of holding something. A bard (tall figure) is shown as dancing and singing with *ektar* musical instrument in his raised left hand and holding a bowl full of eatables in his right hand. The bard may be a eunuch since portrayal is very feminine. Next to this scene a woman is portrayed as standing on the threshold of her house and watching the scene. Pots are kept one over the other in two rows. This scene reminds us of the monthly *utsava* (festival) of the temple. It may be portrayed here. Normally during festival seasons, the kings and nobles used to visit the temples and witness the bards singing and dancing in the streets.

Tier-III, Panel - 1, Row-IV, Scene-I

A snake charmer is playing a *magudi* (A musical instrument used by snake charmers. (Refer -Wood Carving Tier I - W.C.22). A snake is shown. Below this scene a vendor is holding a covered tray on his head. A shrine of *Ambal* is depicted. A *bhattar* is holding a flower garland in his right hand and a water vessel in his left hand. He is standing before the deity. A tree is shown near the *bhattar*.

Tier-III, Panel - 1, Row-IV, Scene II

Story: (*Tiruvilaiyadal Puranam* T.P. No. 21) - Story of stone elephant eating cane

A *Siddha* was camping in a temple at Madurai. The king wanted to meet the *siddha*. But the *siddha* wanted the king to come and meet him. The king came with his retinue to meet the *siddha*. At the time a villager brought a sugar-cane and the king, expressing his doubt whether he was really a *siddha*. The king said pointing to a stone elephant sculptured on the tower of the temple, "If you can make that elephant eat this sugar-cane, then I shall admit that you can do all things, and must be our god

Sundareswara." On this request being made the *Siddha* glanced a side look at the elephant, which immediately gave signs of life; took the proffered sugar-cane from the hands of the king and ate it, and not being content with that, took the garland of pearls from the king's neck, and put it into his mouth. While the peons were busy in attempting to scare the elephant, the king fell at the feet of the *Siddha*, worshipping him; who then looked again at the elephant, which immediately restored the string of pearls to the king. The *Pandya* then received many gifts from the *Siddha*; and after causing his son, *Vikrama Pandya,* to be crowned, he (*Abhishega Pandya*) attained the lotus-feet of the god; (that is, he died).

Description of the Scene

A person having a tuft on his head and holding a dried bottle gourd vessel (for storing liquid items) in his right hand is standing near the tree. He has a white *angavastra* covering the right shoulder. A body guard is standing next is holding a shield and a sword in his hands. A king is standing holding his hands in *anjali mudra*. A saint, (Lord *Siva* himself as a *siddha*) is shown near them holding a staff in his right hand. He is portrayed as nearly naked except covering his genitals with a small piece of cloth (*kaupina* loin cloth). A *Siddha* is shown above them holding his hands in *Anjali* (hands folded in prayer pose). A *Siva* shrine is depicted which all are worshipping. The shrine is flanked by elephant stone sculptures on either side. The stone elephant near the *siddha* is portrayed as holding a bunch of sugarcane, which it is eating. This refers to *Tiruvilaiyadal Purana* (T.P. No.21).

Tier-III, Panel - 1, Row - IV, Scene - III

A *Siddha* is seated under a *mandapa* holding a staff in his right hand in *Veerasana* posture. A *yogapatta* is wound around his hip and the bent left leg. His left hand is kept on his left knee. An attendant is standing behind him wearing a saffron lower garment. The king standing before him and his right hand is portrayed in the attitude of arguing. A person having a tuft on his head and wearing a *rudraksha* bead *hara* on his chest is standing behind the king (*Abhishega Pandya*). His right hand is portrayed in *vismaya* (wonder) posture. He may be the minister. A body guard holding a shield and a sword is standing behind him. Another person wearing a saffron undergarment and holding a vessel in his raised right hand is standing. Another person holding a piece of cloth in his raised right hand, is standing behind him. He is wearing a checked pattern lower garment.

Tier-III, Panel - 1, Row - IV, Scene - IV

A *siddha* wearing a piece of saffron cloth covering his genitals (*kaupina*) and holding his hands above his head in *anjali mudra* is standing before the shrine of Lord *Siva* in the form of a *linga*.

The shrine is flanked by elephant stone sculptures on both the sides. The trunk of elephant sculpture on the side is extended holding a *hara* of the king. A *siddha* is portrayed above holding his hands above his head in *anjali mudra*. A king is standing with his hands in *anjali mudra*. A body guard with shield and sword is standing behind the king. Two persons are standing behind the body guard. The *Siddha* (Lord *Sundareswara*) has probably merged in the *Linga*.

Tier-III, Panel - 2 : *Sundaramurthy Nayanar* Episode

There are four rows in this panel.

Tier-III, Panel - 2, Row - I

This panel depicts the episode of *Sundaramurthy Nayanar* and *Cheraman Perumal* of *Tiruvanchikalam* travelling to *Kailasa*. *Sundarar* is seated on a white Elephant. His left hand is kept on the goad which is planted on the temple of the elephant. *Cheraman Perumal* travels on his own horse to *Kailasa*. He is seated on his caparisoned horse holding the reins by his left hand.

Tier-III, Panel - 2, Row - II

Sundarar is coming from the *Chola* country after completing visits and *pujas* in many *Siva* temples and moves on to *Avinashi*, Coimbatore district in *Chera* country. A *bhattar* is standing under an umbrella. A king, *Sundarar* and another *bhattar* are seen behind. The last one from right is holding an umbrella. *Sundarar* is always portrayed like a king, since he dressed up like one - *Sundarar* means beautiful one; he was brought up by a king though a *brahmin* boy by birth.

Tier-III, Panel - 2, Row - III

At that time, an *upanayana* (sacred thread wearing ceremony) festival was being conducted in one house and the people in the other house were crying since their child was devoured by a crocodile living in the pond nearby. *Sundarar* sang a *Tirupadigam* (Tamil hymn) on *Siva* and requested Him to give back the devoured child. Pleased with his devotion, *Siva* brought back the child to life. This scene is depicted in the second and third rows. A child is shown standing in the mouth of the crocodile. *Sundarar* is shown singing *Tiruppadigam* on *Siva* and the child is shown coming out alive from the mouth of the crocodile. *Siva* is shown under the parasol as a tall figure. A lady may be the mother, is shown next.

Tier-III, Panel - 2, Row-IV

Episode from *Tiruvilaiyadal Purana* (T.P. No. 52)

Story :

The God gave to *Darumi* a Purse of Gold

Shenbaga Pandya had a doubt whether the smell of the hair of his queen was natural or artificial due to the flowers worn by her. He posed this question to the Tamil *Sangam* poets and announced a reward of 1000 gold coins for the poet who would solve this. *Darumi* a poor man prayed to Lord *Siva* who gave him a poem to answer the doubt of the king. *Darumi* went with this poem to the court. He was challenged by *Nakkeerar*, the poet laureate. He ran back to *Siva*. *Siva* accompanied him to the court. In the court, *Siva* was challenged by *Nakkeerar* even after he showed his third eye to reveal his identity. There upon, *Siva* sent him flying into the Golden Lotus Tank (*Potramarai Kulam*) in the temple with a burning sensation all over his body. *Nakkeerar* and the King fell at the feet of *Siva* and begged forgiveness.

Description of the Scene

Darumi, the poor poet was given a purse full of gold coins by the *Pandya* king, *Shenbaga Maran Pandya* according to the *Tiruvilaiyadal Purana*. The *Pandya* king is shown as seated on a wicker and giving a pearl necklace to *Darumi*, the poor poet, which he receives. The king's left hand is kept on his left lap. The *chaurie* bearer is standing behind the king and a body guard is standing behind him with a broad shield and sword in his hands.

Tier-III, Panel -3 : *Sthalapurana*

There are three rows in this panel

Tier-III, Panel - 3, Row-I

Karuvur Siddhar is shown as discussing with *Brahma*. (A label in old Tamil Script given in Tier-IV, Panel - 5, Row III, Scene III) which has to be referred to show that it is *Karuvur* (Karur) *Siddhar. Siddhars* are known to have been immortal. They can transcend time and space. However historically, he lived during the period of *Raja Raja* I, the great *Chola* King, i.e. 11th Century AD. *Brahma* is depicted here with three heads, the fourth is not visible. He is seen seated on an *asana* (seat); his right

leg hangs down and the left leg is lifted up and kept on the seat as if in *utkutikasana*. A *yogapatta* is wound around his bent left leg and his hip as in the case of yogis. *Karuvur Siddhar* is also shown as seated on a seat. His right leg hangs down and his left leg is folded and kept on the seat. He is wearing a saffron coloured lower garment and also an upper garment. His head is covered with a headgear, which is also of the same colour, while *Brahma* has the usual paraphernalia befitting his stature and is holding his *yogadanda* (sacred staff) in his right upper hand.

Tier-III, Panel -3, Row-II

Three kings namely, *Vattiraasan, mala keralarasan* and *Maganatharasan* are worshipping a stand with paddy grain on lotus in Kerala style. They are all seen attired in their royal dress. A label in old Tamil given in the border reads as:- "…..*Vattiraasan*, *Mala Keralaraasan*" and" "*Maganatharaasan*". *Vattiraasan* may mean king of a place on a hill since Vatti also means way to a hill in Malayalam. There is a place in modern Trivandrum called *Vatti*. "*Maganatharaasan*" is a proper name. Many Telugu as well as Tamil *Brahmins* use *Maganatha* to denote Lord *Siva* in their names. It is a name of Lord *Siva*. The lineage of *Venad* kings shows that there are several kings who have the title 'Kerala'. *Chera* country is also called *Mala Nadu* meaning hilly country. The nearest kings to the period of the murals are *Vira Kerala Martanda Varma* (1383), and *Veera Ravi Kerala Varma Kulasekhara Perumal* (1504 -1528). The Tamil script may mention one of them as '*mala keralarasan*'. The former appears to be closer to the date of reconstruction of the temple. These three kings have come to worship.

Tier-III, Panel - 3, Row-III

Musicians are shown playing their respective instruments heralding the arrival of *Narumpoonathar*.

Tier -III, Panel - 4 : Episodes of *Sphutarjunam* (*sthalapurana*), *Tiruvilaiyadal purana* : T. P. No. 52 - Giving purse to *Darumi*; T. P. No. 53 - *Nakkeeran* episode and T. P. No. 56 - *Idaikkadar* episode.

This panel also has four rows with episodes of *Sphutarjunam* (*sthalapurana*). The relief rows are the row of doves at the top and floral decorations at the bottom.

Tier-III, Panel - 4, Row-I, Scene-I

Karuvur Siddhar is sitting on top of a boulder with a *kamandala* (water spout) by his side. His left hand is kept on his thigh while his right hand is in *upadesa mudra*. Two *Gandharvas* facing to the left with a *veena* type string instrument are standing before the *Siddhar*.

Tier-III, Panel - 4, Row-I, Scene-II

Two *Gandharvas* facing right are singing before *Sphutarjuna Linga* which has emerged from the tree as shown by the shoots around. This *Linga* is distinguished from the boulder seen above by its huge size. They are holding *ektar* type *gandharva veenas* in their hands.

Tier-III, Panel - 4, Row-I, Scene-III

Karuvur Siddhar is doing *pooja* to the *Linga* with his right hand, may be holding a flower, while his left hand is on his thigh. After the *Linga*, another *Gandharva* is singing and praying to the *Linga*.

Tier-III, Panel - 4, Row-I, Scene-IV

Karuvur Siddhar is seated on a boulder in meditation with his right hand placed on the *yogadanda* which all sages usually carry; his right hand is counting the beads. His *kamadalu* is placed on another boulder near him. Next to this scene, the Lord *Ayyappa* is seated. A *yogapatta* is wound between his bent left leg which is kept on the seat and his hip. His right leg hangs down.

Tier-III, Panel - 4, Row-I, Scene-V

In this scene, a mirror is kept in the centre of the *mandapa*. The mirror represents the palace at *Pandalam*, the birth place of Lord *Ayyappa*. It should be an *Aranmula* mirror, hand crafted.

Tier-III, Panel - 4, Row-I, Scene-VI

The king, *Pandala Raja* is being asked to bring tiger's milk by the queen who is seated on a rectangular seat in a *mandapa*. The right hand of the queen is portrayed in the *Vitarka mudra*. An attendant is seen on the extreme right.

Tier-III, Panel - 4, Row-I, Scene-VII

The Lord *Ayyappa* is seated. A *yogapatta* is wound between his bent left leg which is kept on the seat and his hip. His right leg hangs down. Two *Chamara* bearers are shown above him. To the right, two persons, the first one is having a peculiar hair dress and the other one is painted black while his lower garment is saffron. They are worshiping him. The latter’s hair is arranged in a bun and the top knot can

be seen (as in the case of *Namboodiri* or *Tampuran*). One short figure may be *Malikapurattu Amman*, his beloved is shown standing with hands in *anjali* before Lord *Ayyappa* and *Pandala Raja*, his earthly father is seen requesting him to come back to the palace. In the extreme right, another person attired almost similarly to the person with hair in a bun is seen.

Tier-III, Panel - 4, Row-II, Scene-I

A *saivite* saint wearing a *rudraksha* bead *mala* on his chest is worshipping the *Ambal* shrine. A *bhattar* is doing *puja* to the deity under the *mukha mandapa*. Another *bhattar* is standing outside the *mandapa* holding a flower basket in his right hand. Two *siddhas* are worshipping the shrines from above. A *linga* shrine is depicted. A *bhattar* is standing under a *mukha mandapa*. A *Maruda* tree (*Terminalia arjuna*) is shown. A *dvajasthambha* (Flag Post) is depicted.

Tier-III, Panel - 4, Row-II, Scene-II

A *balipeetah* is seen under a tree. A devotee carrying the *brahmadanda* on his head is seen going to the entrance of the temple. The temple with its *gopura* is depicted.

Tier-III, Panel - 4, Row-II, Scene-III

At the right end, before the pillar bifurcation, the king is seen seated on a high stool like *asana* with his right leg crossed on the left, which is planted firmly on a tripod of which only two legs are shown. He wears a checked lower garment and a *Kiritamakuta* (crown) adorns his head. All ornaments befitting royalty are shown. His right hand is portrayed in the pose of *suci* i.e., pointing or explaining something to the persons standing before him. The person wearing a red lower garment is the betel leaf bearer shown as a dwarf. The other two are dignitaries and are shown as tall and showing reverence to the king and intently listening to the king. A spittoon bearer is holding a spittoon in his upraised right hand after the wooden pillar.

Tier-III, Panel - 4, Row-II, Scene-IV (T.P. No.52)

Darumi, the poet is depicted in the *mandapa* at the left. A seated king is shown discussing with his three ministers about the smell of the hair of his queen under a *mandapa*. Next a small statured man, *Darumi*, wearing a saffron coloured dhoti is worshipping *Siva*. *Siva* is seated with his left leg bent and kept on the *padmasana* over a rectangular *bhadrasana*. His right leg is hanging down. He is holding

his usual attributes (*parasu* and *mriga* - axe and antelope) in his two upper hands while his lower hands are portraying *abhaya* and *varada* respectively.

Tier-III, Panel - 4, Row - II, Scene - V

A king is seated with ***Nakkeerar***, the poet in a *mandapa*. He is discussing with *Siva* about the poem written by *Siva*. In the next scene, *Nakkeerar* is seen thrown away. *Rishis* are also shown as worshipping *Siva*. After realising his mistake and getting pardoned by *Siva*, *Nakkeerar* is worshipping from *Potramarai Kulam* (golden lotus pond) with lotus flowers. This is a depiction from the *Tiruvilaiyadal Purana*. The story is of *Darumi*, the poor man to help whom *Siva* wrote a poem. The headgear of the king is contemporary *Vijayanagar* 'Colae' - the painters have transposed current idiom on an ancient story.

The story expanded is as follows : *Tiruvilaiyadalpurana* (T.P. No. 52 and 53)

Once the *Pandyan* king had a doubt as to whether the scent from a woman's (his queen's) hair was natural or artificial. He announced a prize of 1000 gold coins for anyone to resolve his doubt. A poor poet named *Darumi* prayed to Lord *Siva* to make him get the award. The Lord gave a poem to the poet and asked him to take it to the King. When this poem was read in the court, the Poet Laureate *Nakkeerar* found fault with it and stopped the *Pandyan* king from giving the prize. *Darumi* was grief stricken and he again appealed to the Lord. He said he was not worried for not receiving the prize but he could not bear anyone finding fault with the Lord's poems.

There upon, Lord *Siva* himself came to the court and challenged *Nakkeerar*. But *Nakkeerar* was not moved. Though Lord *Siva* asked him if the hair of *Gnanapoongodai*, the consort of Lord *Kalathinathar* (Lord *Siva* of *Sri Kalahasti*), whom *Nakkeerar* worshipped did not have a natural scent, the undaunted *Nakkeerar* asserted that it was not so. *Siva* opened the third eye in his forehead (*Netrikkan*) which emitted fire and looked at *Nakkeerar* to show the poet who he was. Even then, *Nakkeerar* persisted in his statement. As he could not bear the scorching heat emanating from the divine eye he jumped into the water of the Golden Lotus Tank. Then at the request of the other poets, the Lord took *Nakkeerar* out of the tank, forgave him and made him study under '*Agasthiar*', the Tamil Sage. This story is very popular.

Tier-III, Panel - 4, Row - III, Scene - I

Nandikesvara is depicted in the form of *Adhikaranandi* holding axe and antelope in his upper hands while his lower hands are portrayed in *Anjali*. *Uma Sahita* (*Siva* with *Parvati* or *Uma*) seated on a

padmasana over a rectangular *bhadrapitha* is being worshipped by a king and queen, may be *Indra* and *Indrani*. A water body is shown which may be the *Surendra Moksha Theertha* (see *Sthalapurana*, p.30). Four persons are shown worshipping who appear to be *Devas* who are in the clouds. The figures of the *Devas* are shown above the hip.

Tier-III, Panel - 4, Row-III, Scene-II

A sage wearing saffron coloured lower garment is shown standing before a *Maruda* tree (*Terminalia arjuna*). An oval shaped *Linga* is shown emerging from the *Maruda* tree (*Sphutarjuna*). Another sage to the right side of the *Linga* is shown seated on a hillock with his left leg bent and kept up and the right leg hangs down keeping his left hand on the knee of the bent left leg. A water vessel (*kamandalu*) is placed before him. A *yogapatta* is wound around his left leg and his hip. He is seated under the *Maruda* tree. He appears to be *Karuvur Siddhar*. Another sage to the right side in full garb is worshipping the semi-circular stone as an inset coming out of the *Maruda* tree i.e. *Sphutarjuna* (*Siva*, see *Sthalapurana* in Chapter-I). A label in indistinct Telugu script on the bottom may read as : *Katrina kala----(?).*

Tier-III, Panel - 4, Row-III, Scene-III

Lord *Siva* as *Umasahita* is seated with his usual attributes, axe and antelope in his upper two hands; *abhaya* (protection) and *varada* (boon bestowing) in his lower right and left hands. His right leg is hanging down while his left leg is folded and kept on the seat. *Uma*, his spouse is seated on the same *bhadrasana* (Lower pedestal) with her right leg folded and kept on the seat and her left leg is hanging down. Her left hand is kept on the seat and her right hand is portrayed as holding a flower. *Siva* is worshipped by *Adhikaranandi* and *Chandikesvara* shown on the right side.

Tier-III, Panel - 4, Row-III, Scene-IV

A *Siva* shrine is depicted. A *bhattar* is showing *deepaharati* (lamp ceremony) to the deity in his right hand and holding a bell in his left hand. A noble is worshipping *Siva*.

Tier-III, Panel - 4, Row-III, Scene-V

Two nobles are seated in a *mandapa* discussing. The first one wearing a conical cap (*Colae*) on his head, is holding his right hand in the attitude of *tarjani* while the other one wearing a turban on his head

and a long *hara* on his chest is in the attitude of *chin mudra*. Another one is seated on a pedestal, under a *maruda* tree nearby also discussing with them. He is holding his left hand on the left thigh and his right hand is portrayed in the pose of *tarjani* (the projected forefinger pointing upwards in a threatening manner). He may be superior to them judged by the size of the depiction.

Tier-III, Panel - 4, Row - IV

***Tiruvilaiyadal Purana* (T. P. No. 56)**

Story:

Kulesa Pandya (Some identify the ruler as *Kulasekara Pandya* and others as *Ugra Peruvaludi*) ruling Madurai at the time of ***Idaikkadar*** was an erudite scholar. *Idaikkadar* as his name implies was a shepherd. He was the one who averted a famine by re-arranging the *Navagrahas* who came to visit and test him and caused a downpour during the Tamil year '*Vegudanya*'. He is called *Idaikattan* in Malayalam. The king was also a poet and member of the Tamil *Sangam*. To praise the king, Tamil poet *Idaikkadar*, a close friend of eminent poet *Kabilar*, went to his palace and praised him with a verse. The king was indifferent to the visitor. Pained by the king's indifference, *Idaikkadar* went to the temple of *Meenakshi Sundareswara* in Madurai and complained to Lord *Siva* about the King. He then left the temple and went northward angrily.

The Lord also came out and went with Goddess *Meenakshi* along with *Idaikkadar*. They went to a temple south of the River *Vaigai*. He granted *darshan* to *Idaikkadar* and promised to teach a lesson to *Pandya* king. Next morning, when devotees came for the morning *darshan* of Lord *Thiru Palli Ezhuchi darshan* (to wake up the Lord from divine sleep) in Tamil they were shocked that the *Sivalinga* was missing and informed the king. The King rushed to the temple and begged the Lord to tell him why He left the temple with Mother *Uma Devi*. A voice said that the Lord left the place as the king had humiliated poet *Idaikkadar*. Meanwhile, some devotees rushed to the king stating that *Siva* and *Parvati* were in the temple south of River *Vaigai*. *Pandya* rushed to the temple near *Simhakkal* and implored the Lord praying for pardon. Pleased with the appeal of the King, Lord said that *Thiru Alavai* (*Meenakshi Sundareswara* Temple) was supreme; the *Linga* of *Adi-Chokkanatha* near *Simhakkal* was worshipped by *Kubera*. Since then this place is called *Uthara Alavai*. The temple is known as *Adhi Chokkanathar Koil* and the Place *Vada Alavai*.

Tier-III, Panel - 4, Row IV, Scene-I

A pastoral scene is depicted. A shepherd holding a vessel with a handle (*Thooku* in Tamil) in his left hand and a staff in his right hand is seen grazing sheep under a tree. Three sheep and a ram are clearly seen. He is shown as half-clad. His headgear is also very simple. We identify him as *Idaikkadar*, the holy shepherd and a great *Siddhar*.

Tier-III, Panel - 4, Row-IV, Scene-II

A *mandapa* is shown in which *Siva* is seen seated on a *padmasana* (lotus shaped seat) with four hands carrying his usual attributes and ornaments. *Idaikkadar t*o the left of Siva is shown as complaining to him. *Idaikkadar* is seen seated beside him holding a staff leaning on his right shoulder. His right hand is shown in *tarjani* indicating as saying something to Lord *Siva*. Some nobles are seated before *Siva* in the *mandapa*. They are also saying something to *Siva*. The first and the third of the five persons seated before *Siva* may be ministers. They are arguing since their hands are in *Tarjani mudra*. The dress of the first one is rich. There are two persons next, who note down the details of what the first noble says on a palm leaf with a stylus. The ministers wear contemporary *Vijayanagar Colae*.

Tier-III, Panel - 4, Row-IV, Scene-III

In the extreme left, a person seated in between the two *mandapas* who may be the king. His right hand is also in *Tarjani mudra*. His left hand is on his thigh. A person wearing saffron coloured under garment and *angavastra* on his left shoulder holding his right hand in the attitude of chin mudra is standing behind the king. The person with red lower garment is also having his right hand in *Tarjani mudra*. A person having his hair spread out gazing upward is seated under a *mandapa* in *padmasana* position. He is *Idaikkadar* who is in trance in *Padmasana* posture. *Siva* must have been portrayed in the pillar. Three *rishis* are worshipping. They are seated under a *mandapa*.

Tier-III, Panel - 4, Row-IV, Scene-IV

In the next scene, a person with a big staff (*Idaikkadar*) to the right of the king and another person (*Kapilar*, the poet) who is to the left of the king are talking to the king who is seated on a seat keeping his left hand on his left hip. Two *chaurie* bearers are seen above.

Tier-III, Panel - 4, Row-IV, Scene-V

This scene is also similar to the earlier one with nobles talking to the king, the first whose hands are in *Tarjani mudra* and the next in *anjali mudra*. As a result of their discussions, the king is taking a *chaurie*

in his hand and waving it in front of a water body with fish in it. This signifies that *Siva* has come in the river. This is the temple on the bank of the river *Vaigai* where Lord *Siva* manifested himself.

Tier-III, Panel - 5 : *Seshasayana Vishnu*

Seshasayana Vishnu is portrayed as lying on his serpent couch which has five hoods above his head, with two hands: holding a lotus flower in his left hand and his right hand is hanging down. A lotus flower is springing out from his navel in which a three headed *Brahma* is seen seated cross-legged (the fourth is not seen). *Jaya* and *Vijaya*, the doorkeepers are portrayed above. Conch and *Chakra* are also portrayed above. *Sri Devi* is portrayed seated near his head with her usual embellishments while *Bhu Devi* is seated near his feet in the same manner. The ocean is indicated by the presence of fish, tortoise and conch in between them. This is the indication that *Vishnu* is portrayed in his primordial sleep (*Yoganidra*). *Brahma* is also portrayed in *dhyana* (meditation) posture. Lord *Vishnu* is in *Anantasayana*.

Tier-III, Panel - 6

Three rows are shown in this panel after the row containing the painting of a crane and corbels of pillars.

Tier-III, Panel - 6, Row - I : *Rama* killing *Vali*

Sugreeva testing *Rama's* prowess is depicted here. *Sugreeva* is portrayed as standing with his left hand near his mouth in supplication behind a tree. *Rama* is seen seated on a hillock with his right leg crossed over his left leg which is planted on the floor testing the sharpness of the arrow which he is carrying in his hands. His bow is hanging on his left shoulder. *Rama* is painted in emerald green. *Lakshmana* with his right hand near his mouth and carrying a bow in his left shoulder is standing behind *Rama*. *Hanuman*, small in stature, is seen seated with his left leg bent and kept on the ground while his leg is slightly hanging out. His tail is almost encircling the tree. His left hand is kept on the left foot of *Rama* while his right hand is portrayed in the attitude of touching the right toe in supplication. *Rama* is about to send an arrow that pierces seven trees to show his prowess.

Tier-III, Panel - 6, Row - II : Incarnations of *Vishnu*

The incarnations of *Vishnu* starting from *Matsya, Kurma, Varaha, Narasimha* are portrayed here.

Tier-III, Panel - 6, Row - III : Incarnations of *Vishnu*

The third row shows the rest of the incarnations like *Vamana, Parasurama, Balarama, Krishna* and *Kalki* (horse faced with sword to destroy evil doers).

Tier-III, Panel - 7 : Episodes from *Tiruvilaiyadal Purana*
Lord *Siva* winning the hand of *Parvati* (T. P. No. 57); *Siva* selling bracelets (T. P. No. 32); *Siva* selling rubies (T. P. No. 17); Victory over Jains (T. P. No. 22)

There are four rows in this panel.

Tier-III, Panel - 7, Row - I, Scene - I

Siva is shown seated on a lotus pedestal on a square *bhadrasana* (rectangular base) with his usual attributes. A water body (*Tamraparni* River) with fish is shown. A person is bending and offering worship to *Siva* from the other bank of the river.

Tier-III, Panel - 7, Row - I, Scene - II

A high dignitary (2nd from left) is seated in a *mandapa* with his right hand in *tarjani mudra*. A person (1st from left) is standing before him. The woman seated at the edge of the *mandapa* is holding a baby. Her hair style is peculiar. An attendant is standing behind the *mandapa* holding a baby in her hands (2nd from right).

Tier-III, Panel - 7, Row - I, Scene - III

A water body (*Tamraparni* River) is shown, with fish, saw fish and a *makara* with a snout resembling a truck of an elephant (mythical). A holy man with a staff (may be Lord *Siva*) is seated on a high pedestal. He is wearing a piece of cloth up to the knees with one end hanging in front; he has a turban; his beard is sharp. The rest of the painting on the wooden pillar is obliterated.

Tier-III, Panel - 7, Row - I, Scene - IV

Story (*Tiruvilaiyadal Puranam* No. 57)

Episode of Lord *Siva* winning the hand of *Parvati* : ('*kayarkkanni*')

In the first row, scenes from the '*Tiruvilaiyadal Purana*' are portrayed. A *makara* fish was giving big trouble to the fisher folk by tearing their nets and preventing them from catching fish. The chief of

the fishermen got so desperate that he announced that he would give his own daughter *"kayarkanni'* in marriage to the person who could catch the *makara*. Lord *Siva* took the form of a fisherman and fought with the *makara* fish to get the hand of '*kayarkkanni*', the daughter of the fisher folk chief. He took a big fishing net and went to the sea. He came along with the chief of the *Siva Ganas* to help him catch the *makara* portrayed as an old man. This scene is portrayed here in detail.

Description of the Scene

A fisherman in Arab style couture is standing keeping a dagger in his left hip. He is wearing a black coloured tunic covering his entire body. A big fishing net is shown in which the '*makara*' (a type of fish), which is giving trouble to the fisher folk was caught. Lord *Siva* as a fisherman is pulling the rope of the net to bring the '*makara*' to the shore. He is assisted by the others. This scene is portrayed here. The chief of the *Siva Ganas* is depicted as the old man bent and holding a stick. His right hand is portrayed in *tarjani mudra*. Two of the four persons on the top wear Arab type couture. This show the painters have gone back and forth in time. They are wearing tunics covering their entire body. The chief of the *Siva Ganas* as an old man is standing before the fisher folk chief and asking for the hand of '*kayarkkanni*' on behalf of Lord *Siva*. The fisher folk chief is standing before the chief of the *Ganas*. A person is standing behind him. Another person wearing a hat is portrayed above.

Tier-III, Panel - 7, Row - I, Scene - V

The next scene is discontinuous with this story as can be seen from the right orientation of the figures. The usual line to show discontinuity is missing making the interpretation for the art historian more difficult. It has to be related to Scene - III of Row - II and Scene - IV of Row - III. Two women are wailing over the death of the husband (shown in Scene - IV of Row- III) and two women on the laps of the women at the right and left extreme of the *mandapa* have fainted. The woman at the left extreme is holding a spouted water vessel in her left hand and keeping her right hand on the forehead of the fainted woman. The water is to revive the fainted women. The next scene is described in Scene - III, Row- II. The *Sati* episode is depicted as three separate small scenes in three places.

Tier-III, Panel - 7, Row - II, Scene - I

This scene relates to the previous scene, Scene - IV of Row - I. It shows the marriage scene of the story of *Siva* marrying *Parvati* incarnated as fisher folk girl. On the extreme left, the *Kayarkkanni* is entering a palace with a lamp in her right hand and something in her left hand. She is seen entering the palace with her auspicious right foot planted on the threshold. A marriage ceremony is being celebrated.

The couple are showing their hands and a man, may be the *Kayarkkanni's* father (fisher folk chief), is pouring water in their palms to solemnise *kanyadana*. Musicians are playing different musical instruments. The lower two are playing hourglass shaped instruments while the three in the half circle above are playing cymbals, conch and a gong. All were happy.

Tier-III, Panel - 7, Row - II, Scene - II

***Tiruvilaiyadal Puranam* Story: *Siva* selling bracelets (T. P. No. 32)**

The wives of a large number of *rishis* nearly eight thousand were condemned to be born at Madurai, owing to the curse of their husbands for a mistake committed during a previous birth, which involved Lord *Siva*. He, at that time collected a large quantity of bracelets from them in their previous birth.

He came to sell those bracelets in the streets of Madurai in the present birth (time); all the women crowded to get a pair of these bracelets. These on wearing immediately fell off again as they had done in the previous birth. Hence, this incident was discovered to be a sacred amusement of the god, one of the 64 sports of Lord *Siva* in Madurai narrated in the *Tiruvilaiyadal Purana*.

Description of the Scene

Lord *Siva* is shown walking near the corner of the painting carrying bracelets in a rope on his right shoulder holding a *danda*. The *Danda* is leaning on his right shoulder. Two men and a woman are standing under a *mandapa* and viewing the bracelets. Lord *Siva* in disguise as a bracelet merchant is sitting on a seat in *padmasana* posture and putting the bracelets in the hands of woman. There are four women on his left and one is standing behind him extending her left hand to get the bracelets. The rest of the painting on the wooden pillar is obliterated.

Tier-III, Panel - 7, Row - II, Scene - III

Purananauru* 246: *Sati* by *Perungoppendu*, wife of *Bhutha Pandya

When the *Pandyan* King *Bhutha Pandya* died, his wife *Perungoppendu* wanted to commit *Sati*. But all the Tamil scholars and ministers tried to prevent her from entering the fire. She criticised every one assembled near and then entered the funeral pyre. She told them that the fire is like a cool lotus pond for her. Her statement in the crematorium was reported verbatim in her poem in *Sangam* literature. There is a poem *Madura Kanchi* by *Mangudi Marudanar*.

Three pregnant women are standing. The centre one is standing with her hands thrown up. Fire is shown on both her sides. This scene is a sequence to the other one that is to follow. Since her husband is killed in a hunting, she was about to commit *sati*. Two pregnant women are worshipping Lord *Siva* as *Vrishabharuda,* who appeared before them and gave solace. Next *Siva* as *Vrishabharuda* (mounted on his vehicle bull (*Rishabha*) is shown. The pregnant woman who committed *sati* was given *moksha* by *Vrishabharuda Siva* since her husband who was killed while hunting had already reached *Siva loka*.

The sequel is in Row - III, Scene - IV

Different Story - That it is a different story is depicted by a wavy line in this row and this pattern is followed in Row - III, Scene - IV

Tier-III, Panel - 7, Row - II, Scene - IV

A caparisoned horse is depicted. Another such horse is shown and Arab horse trainer is holding it by his right hand and holding a whip in his left hand. A king is seen seated in the center on a wicker seat holding his left hand on his left knee. A small man is holding the king's right foot by his hands. A pike man and an archer are seen above. A noble is standing before the king in supplication and his right hand is in *Tarjani mudra.* Three elephants are standing at the right end.

Tier-III, Panel - 7, Row - III, Scene - I

The King is depicted as marching on an elephant. An attendant is seated behind the king. He is accompanied by two men. A page is holding an umbrella over the head of the marching king.

Tier-III, Panel - 7, Row - III, Scene - II

The King is returning with two nobles after worshiping the *Ambal* (probably in *Tiruppudaimarudur*). A *garbhagriha* with *Ambal* is shown. A *bhattar* is standing facing the other side. Two nobles are standing before the *bhattar*. Another *garbhagriha* with Lord *Siva* as *Linga* is shown. A *bhattar* is shown. The king is prostrating before the *garbhagriha*. Another noble is standing with his hands in *anjali* posture near the king. This scene is faded and very unclear.

Tier-III, Panel - 7, Row - III, Scene - III

Three soldiers are standing. The first two are bowmen holding their bows in their left hands. The body guard (3rd from left) holding a shield and sword is standing near the *mandapa*. A king is seated on a seat under a *mandapa*. Two attendants are standing near him. Another body guard holding a shield and

sword is standing near the *mandapa*. A spittoon bearer holding the spittoon in his right hand is standing behind him. A person, whose hand is shown in *Tarjani mudra* to the left of the king (3rd from right of the scene).

Tier-III, Panel - 7, Row - III, Scene - IV

A pregnant woman is shown as seated under a canopy placing her left hand on her head. A soldier (may be her husband) is shown as fallen down from the horse which he was riding while he went for hunting. He appears to have been taken as a prey by a cheetah. Above this scene a hound and a cheetah with its cub are shown as facing each other. A foot soldier behind them is aiming at the cheetah with a pike in his hands advancing to the cheetah to fight or to threaten. Just above this panel, in another scene (Tier-III, Panel - 7, Row II, Scene - III) this pregnant woman is shown as entering the pyre while two other pregnant women are watching.

Tier-III, Panel - 7, Row - IV, Scene - I

***Tiruvilaiyadal Purana* Story : T.P. No. 17 - Story of *Siva* selling rubies (*Manickam*)**

While *Vira-Pandya* ruled, the queen was without offspring; until, by performing penance to the god, the queen gave birth to a son. Afterwards the king, while hunting, was slain by a tiger; at that time the eldest of the concubines, thinking this to be the favourable time, stole the crown and royal jewels. After the grief of the ministers for the death of the king had somewhat subsided, they found the crown missing, and considering this to be the stratagem of an enemy, they were embarrassed how to proceed. The god *Sundareswara* then came as a merchant (*chetty*) and offered nine very valuable jewels for sale, explaining that they were once the body of *Vala-asura*. This giant, by performing penance to *Siva*, had acquired the power to conquer the *Devas*; one day when *Indra* offered to give him a gift, he jeered at the king of demi-gods, as a conquered person offering gifts to the conqueror, and himself offered a gift to *Indra*; *Indra* begged *Vala - Asura* to burn himself, in the shape of a cow, in a sacrifice which *Indra* was doing. He did so; when, according to a former promise of *Siva*, different parts of the cow's body became inestimable jewels of different kinds and colours. The properties of these jewels were explained by the merchant; who gave them into the hands of the ministers; said, "Thank the god *Siva*" and disappeared. They took the jewels, had a crown made, and with it crowned the young king, naming him *Abhisheka Pandya* (anointed). He recovered also the jewels which had been lost; and joyfully reigned over the kingdom.

Description of the Scene

The queen is seated holding her baby in her left hand and keeping the baby on her left lap. She has two attendants. The lower garment comes to the ankles; it is wrapped around the waist and both of its ends

are tucked up below the navel after forming a large knot in front; it is further secured with simple and elaborate waist bands or girdles (Saree worn in old traditional style). Next the king is seated on a low seat. He is keeping his right hand on the bolster behind him. He is represented bare-breasted, wearing a lower garment made of a long cloth wrapped around the waist, gathered in front, and then passed between the legs and tucked behind (*Panchakachcham*). It is held in place by an ornamental cloth decorated with hangings that form geometrical curves over the thighs. He is wearing a medium sized cap with a conical top slightly curved. An attendant is standing. A betel leaf bearer is standing behind the king carrying a roll of betel leaves to be given to him. A holy man is seated under the *mandapa* facing the King. He is wearing a saffron coloured lower garment *(dhoti)*.

Tier-III, Panel - 7, Row - IV, Scene - II

Lord *Siva* took the form of a ruby merchant and carrying a pouch is seated in a *mandapa* (2nd from right). He is wearing a peculiar headgear and a long chain in his neck. His bracelets and armlets are noteworthy. They are very valuable, but he is wearing them since he is a ruby merchant. The red checked lower garment is made of silk. Two others are viewing the gems (*nava - ratnas* - nine gems used by Hindus as per astrology) seated in the *mandapa* along with him. An attendant (extreme left) is carrying a bag full of gems. A wooden pillar is bifurcating the continuation of the scene. Some portions of the paintings might have been lost due to passage of time.

Next to the pillar, three nobles, (one may be a minister) are standing under a *mandapa*. The last one is shown as worshipping the *linga* in the shrine. He is holding a pouch containing the gems given by the merchant. This is the continuation of the earlier scene where Lord *Siva* as a ruby merchant was giving gems to the ministers. The *mandapa* is flanked by two elephant carvings. A *chaurie* bearer is holding a *chaurie* (fly whisk) in his right hand is shown above near the *vimana* of the *mandapa*. The painting on the wooden pillar is obliterated. After the pillar, the ministers praying to *Sundareswara* is shown. The remaining part of the story is to be understood.

Tier-III, Panel - 7, Row - IV, Scene - III

Destruction of Jainism and Buddhism (*Tiruvilaiyadal Purana* - Episode T. P. No. 22)

That it is a different story - depicted by a wavy line.

Story

The episode where Lord *Siva* came to earth to annihilate the power of the *samanar* (Jains). A *Chola* king in *Kanchi*, a Jain, orders Jain preachers to perform a black magic sacrifice to cause death of the *Pandya*; as a result, a huge elephant was created by materialisation. It was directed to the south to kill *Vikrama Pandian*. The *Pandya* prayed to Lord *Somasundara*, the *Siva* deity at Madurai.

Lord *Somasundara* ordered him to build a hut on stilts usually found in forests called *Atta Salai* at *Anaimalai* (Elephant Hill) near Madurai. Here, Lord *Siva* is portrayed as an archer and is shown killing the elephant with his arrow which is stuck in its trunk as stated in the *Purana* from the *Atta Salai*. The *Samanars* are shown as half-clad with shaven heads. The *Pandya* was saved.

Description of the Scene

The king is seated on a low seat. A noble is standing before the king. The Jain monks are sending a black elephant. They are shown as half clad. Two above are shown as almost naked except that their genitals are covered with a piece of cloth. Next, Lord *Siva* is portrayed as an archer and is shown killing the elephant with his arrow which is stuck in its trunk as stated in the *Purana* from the *Atta Salai*. The *Pandyan* King is standing behind Lord *Siva*. A body guard with a shield and a sword is standing behind the king.

Tier-III, Panel - 8 : Singing bards and *Dikpalakas*

There are four rows in this panel.

Tier-III, Panel - 8, Row - I

In the first row, a black panther and a cheetah encountering a hound is depicted.

Tier-III, Panel - 8, Row - II

Bards are singing with musical instruments. All musicians have a *kondai* (bun) over their heads and are heavily ornamented.

Tier-III, Panel - 8, Row - III & IV

These portray the visit of *Dikpalakas* (Though there are eight *Ashta Dik Palakas* here we see four *Yama* on buffalo, *Agni* on *ram*, *Varuna* on crocodile and *Vayu* on deer) to *Narumpoonathaswami* on their respective mounts.

Tier-III, Panel - 9 : Singing bards and *Dikpalakas*

There are four rows in this panel.

Row - I : In the first row one goat and one ram are depicted.

Row - II : A person in *anjali* posture is standing. Another person (a noble) with a long cap on his head and wearing *rudraksha* bead *mala* is standing. Two more persons are standing. The next portion is obliterated.

Row - III : Three bards are singing with musical instruments. All musicians have a *kondai* (bun) over their heads and are heavily ornamented. The first one is holding a rattle in his right hand and lifting his left leg up as if dancing. The second one is a gong beater. The third one is also holding a rattle in his right hand and his left leg is lifted up.

Row - IV : Three persons are standing. The first one is wearing a long cap on his head. The second one may be a lady. She is identified by her plaited hair on her head. She is holding an *ektar* in her right hand. The third one is wearing a long cap on his head and holding an *ektar* in his right hand.

Tier-III, Panel - 10 : The Removal of the Crime of *Indra* - *Sthalapurana* of *Tiruppudaimarudur* and *Tiruvilaiyadal Purana* (T.P. No. 1. and 3); Forgiving a sinning *Brahmin* boy (T. P. No. 26); Removal of the curse of *Airavata* (T. P. No. 2); *“mummulaiudan Tatakai pirantatu”* (T. P. No. 4)

The Removal of the Crime of *Indra* (T. P. No. 1 and 3)

Story :

Indra, the king of celestials was engrossed in enjoying the dance of celestial nymphs in his celestial world (*Deva Loka*), when his *Guru* (spiritual preceptor) *Brahaspati* came to see him; *Indra* was so absorbed in this pleasure that he did not pay proper attention to the *Guru* nor rise to salute him. *Brahaspati* departed in great anger; and in consequence of *Indra's* indifferent attitude to his *Guru*, he had to lose all his prosperity and also the sympathy of his *Guru*. Having no longer his former preceptor, *Indra* took a three-headed giant, (*asura*) for his preceptor, the son of *Twashtta* (the chief of the *Asuras*), *Viswarupa*. The *asuras* induced *Viswarupa* to perform a sacrifice (*yaga*) to destroy *Indra*. *Indra* learnt to his consternation that the new *guru* proposed to destroy the demi-gods (*Devas* - celestials) and favour his own clan, the *Asuras*. Therefore, Indra killed him whereby he incurred the sin of *Brahmahatti* (crime of killing a *Brahman* or *guru*). The father of the *asura*, *Twashtta* would not allow this act to go unrevenged. He performed a *Yagnam* (fire ritual sacrifice), from which *Vrittrasura* came forth, whom he ordered to kill *Indra* immediately: the latter struck the *asura*, but finding that he could not kill him, hid himself in a lotus flower. He then went to *Brahma* and enquired why he could not kill the *asura*; he was told that his weapon had become powerless; but he was directed to a place where an old *Brahmin Rishi* named *Dadichi* had long been performing penance, and was advised to take his spine, which would be the powerful weapon that he sought. The old *Brahmin Rishi* gladly gave up his life and *Indra*, taking his spine fashioned it into a weapon, the famous *Vajrayudha*. With it he killed the *asura,* whereby the *Brahmahatti* was doubled; and in consequence of its burden, *Indra* again concealed himself in a lotus flower.

The celestials were now left without their king, and *Nakusha*, an earthly monarch, who in order to take *Indra's* place (*Indra* is a post like President; there were several *Indras* in several time periods) had

performed a hundred *yagas* ('*sathamaghan*'), became entitled to take the place of *Indra*. Accordingly he sent word to *Indrani*, the consort of *Indra*, that he was coming, directing her to prepare to receive him. On this message being communicated, she went in consternation to the *guru*, *Brahaspati*, to ask his advice, who directed her to sanction the coming of *Nakusha* in the palanquin of *Indra*, but to be borne by the seven *rishis* (this was to bring about the downfall of *Nakusha*). While *Nakusha* was thus going, owing to his hurry, he exclaimed to the *rishis*, "*Sarpasarpa*", which means both quick and a serpent. The *rishis* being displeased, put down the palanquin, and pronounced on him a curse "that he should become a serpent"; in which shape he fell down again to the earth. A Council being held of *Brahaspati*, *Agastya* and other sages, it was recommended that Indra in order to the remove his sins should go down to the earth, visit the sacred places, and bathe in the rivers. This he did, without finding relief till he came to *Tiruppudaimarudur*. Here, he bathed in the *Surendra Moksha Theertham* and got relief.

Tier-III, Panel - 10, Row - I, Scene - I

A sage is worshipping. *Adhikaranandi* is standing near Mount *Kailasa*. Lord *Siva* is seated on a hillock with his usual attributes. *Skanda* is standing near. *Parvati* is seated on a boulder. Her left hand is kept on the boulder. Two *Rishis* are worshipping the Lord from above the cloud. Indra is worshipping Lord *Siva*. *Airavata*, the white elephant and mount of *Indra* is standing behind Indra. A label in old Tamil script under the painting says *"Indiran vempazhitheera kayilayithile ponathu"* (*Indra* went to *Kailasa* to get rid of his sin).

Tier-III, Panel - 10, Row - I, Scene - II

Two trees are shown. A label in old Tamil script under the painting says "*Sokkanathan Tiruvilaiyadal*" (the sport of *Sokkanatha* of the Lord of Madurai). The story given in the *Tiruvilaiyadal Purana* No.26 is the nearest that we could correlate. *Siva* shows path of salvation to a wretched *brahmin* boy guilty of incest with his own mother and of patricide. Lord *Siva* and *Parvati* came as a hunter couple. He asked the wretched *brahmin* boy to do certain duties to absolve him of his sin. This story is deduced from the label beneath.

Tier-III, Panel - 10, Row - I, Scene - III

A shepherd holding a stick in his right hand and holding the rope tied to the neck of a dog which is following him is looking at the horse rider. The horse rider is holding a spear in his right hand. He is wearing a white tunic. Another soldier is shown holding a spear in his right hand. They are depicted as *Pandya* warriors in *Vijayanagar* attire. In the next scene, *Indra* with *Vajrayudha* and *Sakthi Ayudha*

is seen mounted on his elephant. *Airavata* is holding some flowers in its trunk. In the next scene, *Indra* is shown worshipping Lord *Siva* manifested from the *Maruda* tree.

Indra is standing before Lord *Siva* as *Linga*. His lower hands are portrayed in *anjali mudra*. *Ganesa* is seated in front of the *Linga*. A label in old Tamil script under the painting says "*Indiran bhumiyile kadambavanam vandadu*" (*Indra* came to *kadamba vana* in the earth).

Tier-III, Panel - 10, Row - I, Scene - IV

Indra is going back to *Indra loka* on his mount *Airavata*.

Tier-III, Panel - 10, Row - II

The Removal of the Curse on the white elephant *Tiruvilaiyadal Purana* - (T.P. No. 2)

Durvasa-Maharishi was once worshipping *Siva* in his *Linga* form in *Kasi*, the sacred city of Hindus in the form of Light (*jyoti*). Lord *Siva* pleased with his devotion made a lotus flower of golden hue fall from his hair lock. This was caught by Sage *Durvasa*. The sage went to *Amaravati*, the capital of *Indra Loka* (land of *Indra* i.e. land of celestials in another space- time dimension). *Durvasa* presented it to *Indra*. *Indra* was then riding on his white elephant, *Airavata*. *Indra* took it nonchalantly in one hand and put it on the head of the elephant. The animal threw it down, and trampled it under foot. For doing so *Durvasa* pronounced a curse, to the effect, "That it should become a wild elephant of the woods"; but as the animal implored mercy, the period of punishment was limited to a hundred years. The elephant came to the forest of *Kadamba* (*Anthocephalus indicus*) trees after 100 years. *Kadamba* trees are supposed to be holy. It took bath in a Golden Lotus tank there. After the bath, it regained its old lustre and form as a white elephant.

There was a *Sivalinga* in the forest. The elephant poured water over the lingam (*abhishekam*) and worshipped it. Lord *Somsundara* manifested himself pleased with its devotion. He asked what boon it desired. It desired to be like the *Ashta Dik Gajas* (elephants guarding the eight directions) and be the ninth *gaja*. The Lord blessed it to be again *Indra's vahana* (mount) which is a higher status. The elephant established a *Linga* called *Indreswara* in that spot and worshipped the *Linga*. *Indra* sent his *Devas* to trace the elephant and took it back to *Indra Loka* and made it his mount.

Tier-III, Panel - 10, Row - II, Scene - I

A deer is looking back at a cheetah which is chasing the deer. A small shrine with *vimana* is shown next within which a *linga* is shown. It is flanked by elephant sculptures in the *adhishtana* portion. Indra is worshipping the *Linga*. His mount *Airavata* is standing behind him. Three trees are shown behind the elephant. A label in old Tamil script which is faded under the painting says "*Indiran Devivalokathil vimanam konduvandadu*" (*Indra* brought *Vimana* from *Indraloka*).

Tier-III, Panel -10, Row-II, Scene-II

Two sages are standing before the shrine worshipping the *linga*. The first one is holding his hands in *anjali* posture above his head. The second one is holding his hands in *anjali* near his chest. A *linga* is shown within a *mandapa*. There are elephant carvings in the *adhishtana* portion of the *mandapa*. *Indra* is worshipping the *linga*. He is showing *deepaharati* in his lower right hand. Trees are shown behind Indra. A label in old Tamil script under the painting says "*poosiththathu*" (worshipped).

Tier-III, Panel - 10, Row-II, Scene-III

A person is standing holding his hands in *anjali* posture before the king. A king is seated under a *mandapa*. A short person is standing before the king holding his right hand in *tarjani* posture. A spittoon bearer holding the spittoon in his raised right hand is standing. Another person is holding his right hand near his mouth in supplication. This is painted on the wooden portion. A bodyguard holding a large shield and sword is standing behind him. A shrub and a tree are shown at the extreme end. A label in old Tamil script under the painting says "*Settiyar Pandiyanukku sonnathu*" meaning *Chettiar* told *Pandya*. Probably the *Chettiar* tells the king that he saw *Indra* worshipping at *Tiruppudaimarudur*.

Tier-III, Panel -10, Row-III, Scene-I

Two sages are standing before the *linga* shrine and worshipping. The first one is holding his hands in *anjali* posture near his chest. He is wearing a saffron coloured lower garment.

The second one is taller than the former is holding his hands in *anjali* posture above his head. His lower garment is a *kaupina* covering his genitals. A coconut tree is shown. A *Pandyan* King is depicted as touching the *vimana* of the shrine with a *linga* inside the *mandapa*. Two elephant carvings are seen in the *adhishtana* portion of the *mandapa*. A person wearing a saffron coloured lower garment is standing behind the king. A musician holding a double sided kettle drum (*damaru*) in his raised right hand is standing behind the person wearing saffron dress. A person holding a parasol is standing behind the musician. The King's body guard is standing behind the man holding the parasol with a large shield and sword in his hands. Two trees are shown behind the bodyguard. A label in old Tamil script under the painting says " *Pandian Vimanathai Niruthinadu*" (*Pandya* installed a *Vimana*).

Tier-III, Panel - 10, Row - III, Scene - II

A lotus pond is shown. Fish and crocodile are shown in the tank. A white elephant (*Airavata*) is plucking a lotus flower from the tank by its trunk is shown. A tree is shown near the tank. *Airavata* is going towards the shrine of *linga* with the lotus flower in its trunk. Two trees are shown. A *Mandapa* with a *linga* inside is shown. *Airavata* is shown as worshipping at the extreme end. A label in old Tamil script under the painting says "*Ayilavadam sapakkaruppu neengi vellaianadu*" (*Airavata* (*Indra's* mount) regained its white colour after the expiation of its sin after the worship).

Tier-III, Panel - 10, Row - IV, Scene - I

Five *chamaras* are shown above. A spittoon bearer is holding the spittoon in his raised left hand. A bodyguard holding a large shield and sword is going before him. A page holding a parasol is going behind *Indra*. *Indra* is riding a white elephant keeping his left hand on an *ankusa* planted on the temple of the elephant. This elephant is having four tusks. This is a feature of *Airavata*. An attendant is sitting behind the king. Another parasol is shown near the king. A tree is shown before the elephant. The king is having four hands with *vajrayudha* and *sakti*. The only jarring note is the spittoon bearer- the painters imagined *Indra* like their own king.

Tier-III, Panel - 10, Row - IV, Scene - II

Story of *Tatakai*

Episode from *Tiruvilaiyadal Purana* (T.P. No. 4) *"mummulaiudan Tatakaipirantatu"*

Malayadwaja Pandya had no children. He appealed to Lord *Siva* and a female child three years old bedecked with ornaments was born from the flames of the sacrifice. He took the child and gave to *Kanchanamalai*, his chief queen. On close examination she found the child had three breasts. The foster-parents heard an astral voice that told them that at the time of the marriage of the child and when she meets the person destined to marry her, the third breast would disappear.

Description of the Scene

A *mandapa* in which the queen with a child is seated. An attendant is standing at the corner of the *mandapa* with a small vessel in her left hand. A small towel is kept on ring above. A coconut tree is shown near the *mandapa*. The birth of *Tatakai* is depicted with a label in Tamil script of late 15-16th Centuries AD. The label reads "*mummulai Tatakai pirantatu*" it should be read as "*mummulaiudan Tatakai pirantatu*". (*Tatakaipirattiar* born with three breasts).

Tier-III, Panel -10, Row-IV, Scene-III

In this scene, the child is crowned as Princess of Madurai. The king is placing the crown on the head of *Tatakai Piratti*. A person holding a double edged stick leaning on his left shoulder is standing. A bunch of palm leaf manuscript is kept in his left armpit. A *chamara* bearer is shown above. A coconut tree is shown beyond. The label in old Tamil script under the painting says, "*Abhishekam vaithtthathu*" which when translated means crowned with sacred waters of various rivers of India.

Tier-III, Panel -10, Row-IV, Scene-IV

A bodyguard holding a shield and a sword in his raised left hand is shown. A page holding a parasol is going behind the horse. *Tatakai Piratti* is riding a caparisoned horse with a sword in her right hand and holding the reins by her left hand. Five *chamaras* are shown above. A swordsman holding a sword in his right hand and a shield in his left hand is charging a *sivagana* holding a trident in his hands. A *Sivagana* blowing a conch and another blowing a wind pipe are shown above. Lord *Siva* is riding the white elephant with four tusks i.e. *Airavata*, the mount of *Indra*, may be on loan with his lower right hand holding a sword and keeping left hand on his left thigh. A *Sivagana* holding a parasol is standing behind the elephant. Another parasol is shown near him above. A tree is shown. The label in old Tamil script under the painting says "*Kayilayanatharoda mummulai tatakaiyar por*" (means *Tadatakai* born with three breasts engaged in war with Lord of Mount *Kailasa* (*Siva*). A small man holding a shield and a slightly curved sword is coming behind the *Sivagana*. *Tatakai Piratti* riding a caparisoned horse holding the reins by her left hand and a spike in her right hand is shown. Behind her Lord *Siva* is shown with his usual attributes seated on the *Airavata*. A *sivagana* is holding a parasol behind him. The label in old Tamil script under the painting says "*orumulai maranjathu*"(means - disappearance of one breast).

Panel - 11 : Episodes from *Tiruvilaiyadal Purana* (T. P. No. 5 to 8)

Tier-III, Panel-11, Row-I, Scene-I: Episode from *Tiruvilaiyadal Purana* (T.P.No.5)

The wedding of *Tadatakai*

Story:

Tadatakai (or invincible) was ruling, her foster-mother wanted her to get married; she replied that she would fight with neighbouring kings to discover who among them could be her match. In the process she went *Kailasa* and her third breast disappeared. She came back and told her foster-mother to arrange her marriage with *Siva* (*Somasundara*) which she did.

Description of the Scene

In this panel, the marriage of *Somasundara* and *Tadatakai* is depicted. A dwarfish *gana* is standing near *Somasundara*. *Somasundara* is standing with his usual attributes and ornaments extending his lower left hand to receive the right hand of *Tadatakai* who is fully bedecked with bridal dress. In front *Ganesa* is seated on a pedestal and a perpetual lamp is kept on a pedestal. Next to *Tadatakai* is *Malayadvaja Pandyan*, the earthly father, holding a spouted water vessel in his hands and pouring water from it on the hands of *Somasundara* and *Tadatakai*. His lower garment is noteworthy.

His minister is standing in all reverence behind him. The label in old Tamil script under the painting says "............*Tatakaiyarai Viva(ham)*........" (Marriage of *Tadatakai*).

Tier-III, Panel - 11, Row - I, Scene - II

The queen and her maid of a royal entourage and their female attendants are depicted realistically in this panel.

Their clothing differs in quality according to the social status of the person; queens and women related to the royal family wear garments with more attractive designs and colours than their female attendants.

Generally, the females do not have any covering for the upper part of their bodies. The lower garment comes close to the ankles; it is wrapped around the waist and both its ends are tucked up below the navel after forming a loop-knot in front; it is further secured with simple and elaborate waist bands or girdles - in other words, the dress usually the women used to wear in the last few centuries. They have a variety of hair styles; here their hair is coiled and rolled into a bun tied with a ribbon.

Tier-III, Panel - 11, Row - II, Scene - I : Episode from *Tiruvilaiyadal Purana* (T.P.No. 6)

God's Dance in Silver Hall:

After the marriage, the Gods, *rishis* and others who were assembled about to feast, preparatory to which they all bathed in *Potramarai* tank (the tank of golden lotus) when certain of the visiting *rishis* said "unless we see the God dance we will not eat". Accordingly, the God danced in the Silver Hall.

In this panel, the cosmic dance of *Nataraja* is being witnessed by *Patanjali*. Usually, *Vyagrapada* is also depicted, who is absent here. *Nataraja* with all his usual paraphernalia is dancing with his spouse

Sivakami standing next to him under a canopy. Near them a temple is also depicted in which a *Linga* is shown. The label in old Tamil script under the painting says "*patanjalikku Tirunatanam seithathu*" (Lord *Siva* performed his cosmic dance for *Patanjali*).

Pancha Sabhas are *Chidambara Kshetram Sri Natarajar* - *Swarna Sabha* (Golden Hall), Madurai *Somasundareswar Meenakshi Kshetram Rajatha Sabha* (Silver Hall), *Nellaiappar Kshetram Tamra Sabha* (Copper Hall), *Thiruvalangadu Kshetram Sri Vadaranyeswarar* - *Ratna Sabha* (Hall of Gems), *Sri Kutralathunathar Kshetram* - *Chitra Sabha* (Hall of pictures).

Tier-III, Panel - 11, Row - II, Scene - II : Episode from *Tiruvilaiyadal Purana* (T.P. No. 5)

In this panel, Lord *Vishnu* is seated on a *padmasana* (lotus pedestal) over a *bhadrasana* with his usual attributes and ornaments. His lower two hands are folded as if in prayer (*anjali* pose). He is witnessing the celestial marriage of *Somasundara* with *Meenakshi* (*Tadatakai*). Next to him is the standing image of *Adhikaranandi* witnessing his master's wedding. He has four hands, the top two hold the axe and antelope, while the lower two hands are in *anjali* pose. Their gaze is fixed on the panel near them.

Tier-III, Panel - 11, Row - III, Scene - I : Episode from *Tiruvilaiyadal Purana* (T.P. No. 7)

The Insatiable Dwarf *Gundodaran* :

After the marriage feast was over, the chamberlain came to *Meenakshi* (*Tadatakai*) and reported that vast quantity of food was left over. *Meenakshi* went to *Somasundara* and asked him to arrange people to eat the food. He ordered *Gundodara*, his dwarf *gana* to come and eat. *Gudodaran* ate everything but his hunger was not satiated.

This scene is the continuation of the earlier wedding scene. Here the *Sivaganas* with various musical instruments are depicted above. *Somasundara* with all his usual attributes seated on a high *padmasana* is depicted as talking to *Gundodhara*. Next to that *Somasundara* is standing on a *padmasana* with his paraphernalia witnessing *Gundodhara* consuming eatables with ease. The label in old Tamil script under the painting says "*KundodaranukkuVa....*".

Tier-III, Panel - 11, Row - III, Scene - II: Episode from *Tiruvilaiyadal Purana* (T.P. No. 7)

In this scene, *Gundodhara* is concentrating on consuming the left over eatables prepared for the feast of *Meenakshi kalyanam*. A large bowl with eatables is placed before him. Above him *Meenakshi* (*Tatatakai*) and her earthly mother, the *Pandyan* Queen are depicted as wondering how he could feverishly consume all the eatables. Their wonder is depicted as their hands are portrayed in *vismaya* symbol. A label in old Tamil script is seen on the border which reads as "*kundodiran*".

Tier-III, Panel - 11, Row - IV, Scene - I : Episode from *Tiruvilaiyadal Purana* (T.P. No. 8)

***Ganga* at the command of God, produced water in River *Vaigai* :**

As the hunger of dwarf *gana Gundodara* was insatiable, the God commanded the Earth Goddess to supply him food. Accordingly four holes appeared out of which food spontaneously arose which *Gundodara* ate. He then complained of thirst. Water contained in tanks and wells was drawn to quench the thirst. Finally *Siva* ordered *Ganga* to produce water in River *Vaigai*, which alone could quench his thirst.

Somasundara is standing before *Gundodhara* who is drinking water from *Vaigai* River to quench his thirst. This is also the continuation of the *Meenakshi* Wedding. Lord *Siva* ordered *Ganga* to flow into River *Vaigai* to quench the thirst of *Gundodaran* which was otherwise not satiable.

Tier-III, Panel - 11, Row - IV, Scene - II

Floral depictions and water bodies are shown.

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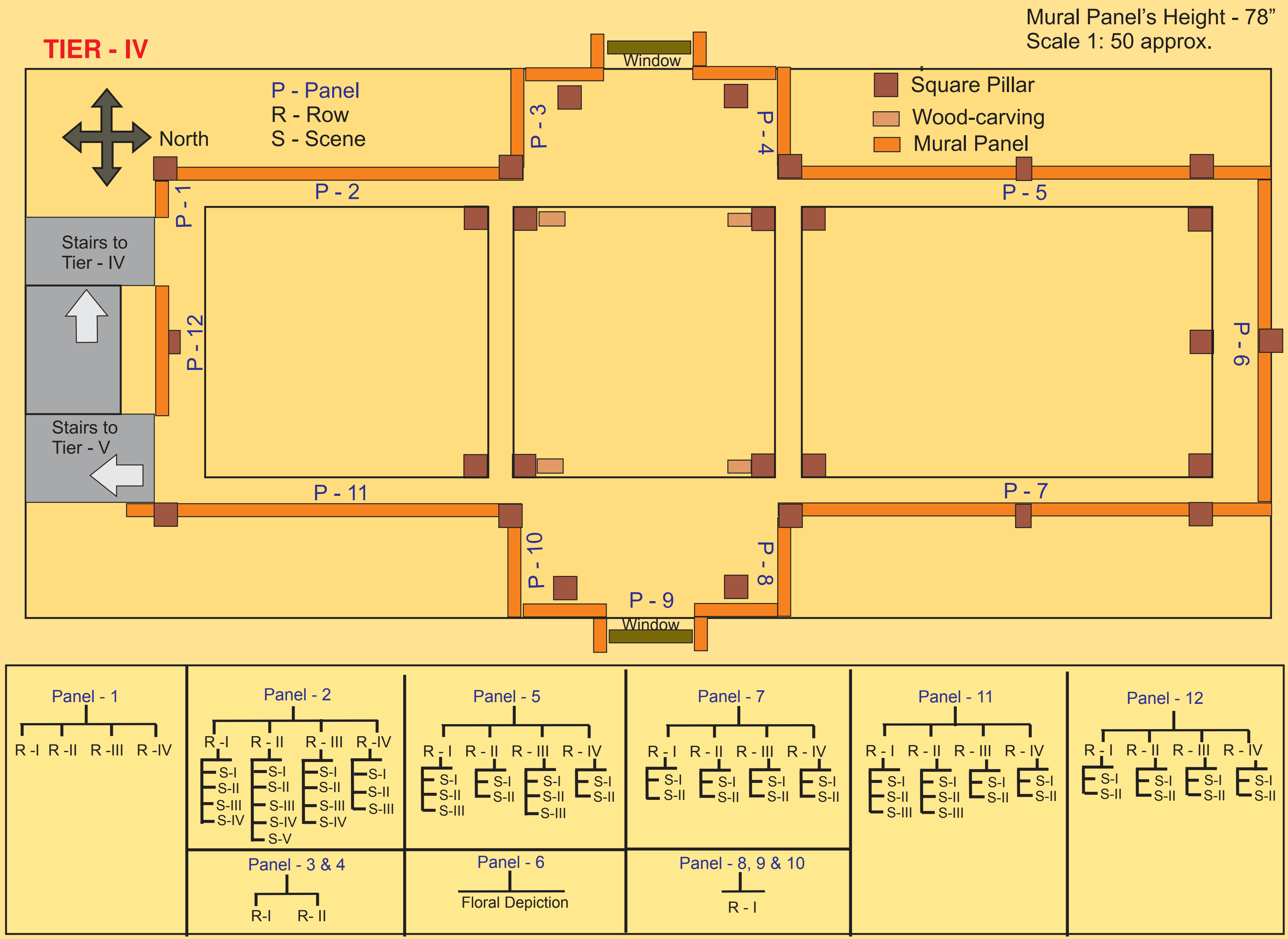
MURAL PAINTINGS OF

TIER - IV

	Page Numbers
Panel photos	252 - 284
Descriptive Text pages	285 - 302

Narumpoonathaswami Temple - *Tiruppudaimarudur*

Diagramatic sketch of the Interior of the *Rajagopura*



Mural Paintings of Tier - IV

A List of the Mural Panels

Panel - 1 : *Ganesa;*
Rishi;
Goddess *Parvati,* worshipping the *Linga;*
Rishi

Panel - 2 : Various accounts of the *Tiruppudaimarudur Sthalapurana*

Panel - 3 : Two ascetics;
Venugopala playing flute

Panel - 4 : Two ascetics;
A dwarfish *yaksha*

Panel - 5 : *Tiruppudaimarudur Sthalapurana*

Panel - 6 : Floral depictions

Panel - 7 : Episode of *Murugan* and *Valli* wedding

Panel - 8 : An *asura*

Panel - 9 : *Manmatha*

Panel - 10 : *Gajalakshmi*

Panel - 11 : *Tiruppudaimarudur Sthalapurana*

Panel - 12 : Daily chores of the ascetics



Row - I

Row -II

Row - III

Row - IV

Tier- IV, Panel - 1



Tier- IV, Panel - 1, Row - I : ***Ganesa***



Tier- IV, Panel - 1, Row - II : ***Rishi***



Tier- IV, Panel - 1, Row - III : Goddess *Parvati* is worshipping the *Linga*



Tier- IV, Panel - 1, Row - IV : *Rishi*

Tier- IV, Panel - 2 : Various Accounts of the *Tiruppudaimarudur Sthalapurana* - 180 degree view



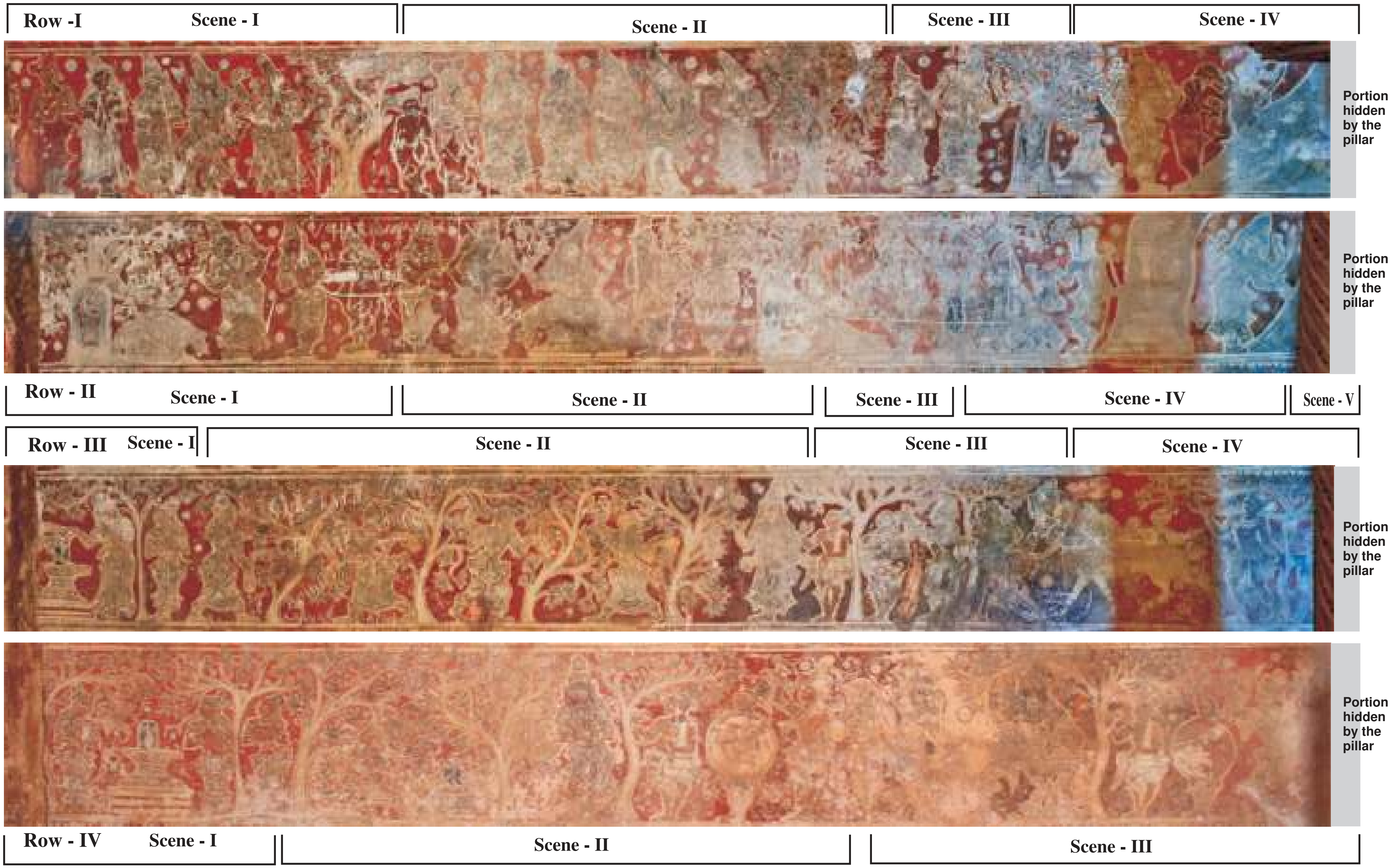
Row - I

Row - II

Row - III

Row - IV

Tier- IV, Panel - 2 : Close-up - Various Accounts of the *Tiruppudaimarudur Sthalapurana*



Panel - 2 : Various Accounts of the *Tiruppudaimarudur Sthalapurana*

Row - I



Scene - I



Scene - II

"*Talapuravenadiyil Indiranai Marudatthi Vanda Tiruvullam vandathu*"



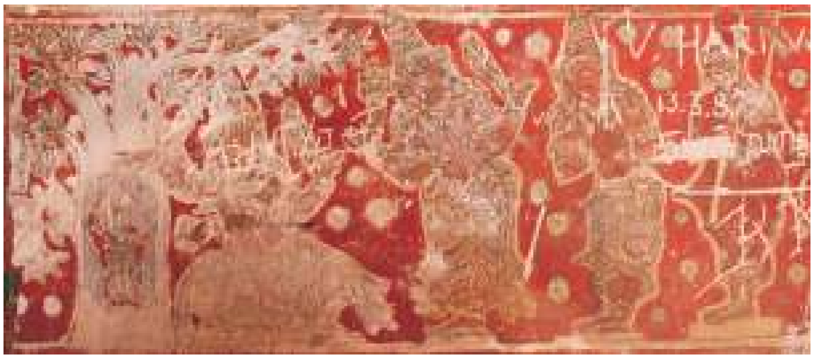
Scene - III



Scene - IV

Panel - 2 : Various Accounts of the *Tiruppudaimarudur Sthalapurana*

Row - II



Scene - I - "…. ***poosiththathu*****"**



Scene - II



Scene - III
"***vittunu poosiththathu***"



Scene - IV



Scene - V

Panel - 2 : Various Accounts of the *Tiruppudaimarudur Sthalapurana*

Row - III



Scene - I



Scene - II



Scene - III



Scene - IV

Panel - 2 : Various Accounts of the *Tiruppudaimarudur Sthalapurana*

Row - IV



Scene - I



Scene - II



Scene - III

Panel - 2 : Various Accounts of the *Tiruppudaimarudur Sthalapurana*



Row - II, Scene - II : *"brahmamutti neengi vittunuvai namarkarittathu"* (inscribed portion - close-up)



Row - II, Scene - III : "*vittunu poosiththathu*" (inscribed portion - close-up)

Panel - 2 : Various Accounts of the *Tiruppudaimarudur Sthalapurana*



Row - III, Scene - I : "*Ilachumi bhumadevi vayesori poosiththathu*" (inscribed portion - close-up)



Row - III, Scene - II : " *theivakkanniyal....*" (inscribed portion - close-up)

Panel - 2 : Various Accounts of the *Tiruppudaimarudur Sthalapurana*



Row - IV, Scene - II : "*Aadi Manu darisathathu*" (inscribed portion - close-up)



Row - IV, Scene - III : "*Rasavum mandirimarum kootina avatama"* (inscribed portion - close-up)

Panel - 3



Row - I : Two ascetics



Row - II : *Venugopala* playing flute

Panel - 4



Row - I : Two ascetics



Row - II : A dwarfish *yaksha*

Tier-IV, Panel - 5 : *Tiruppudaimarudur Sthalapurana*



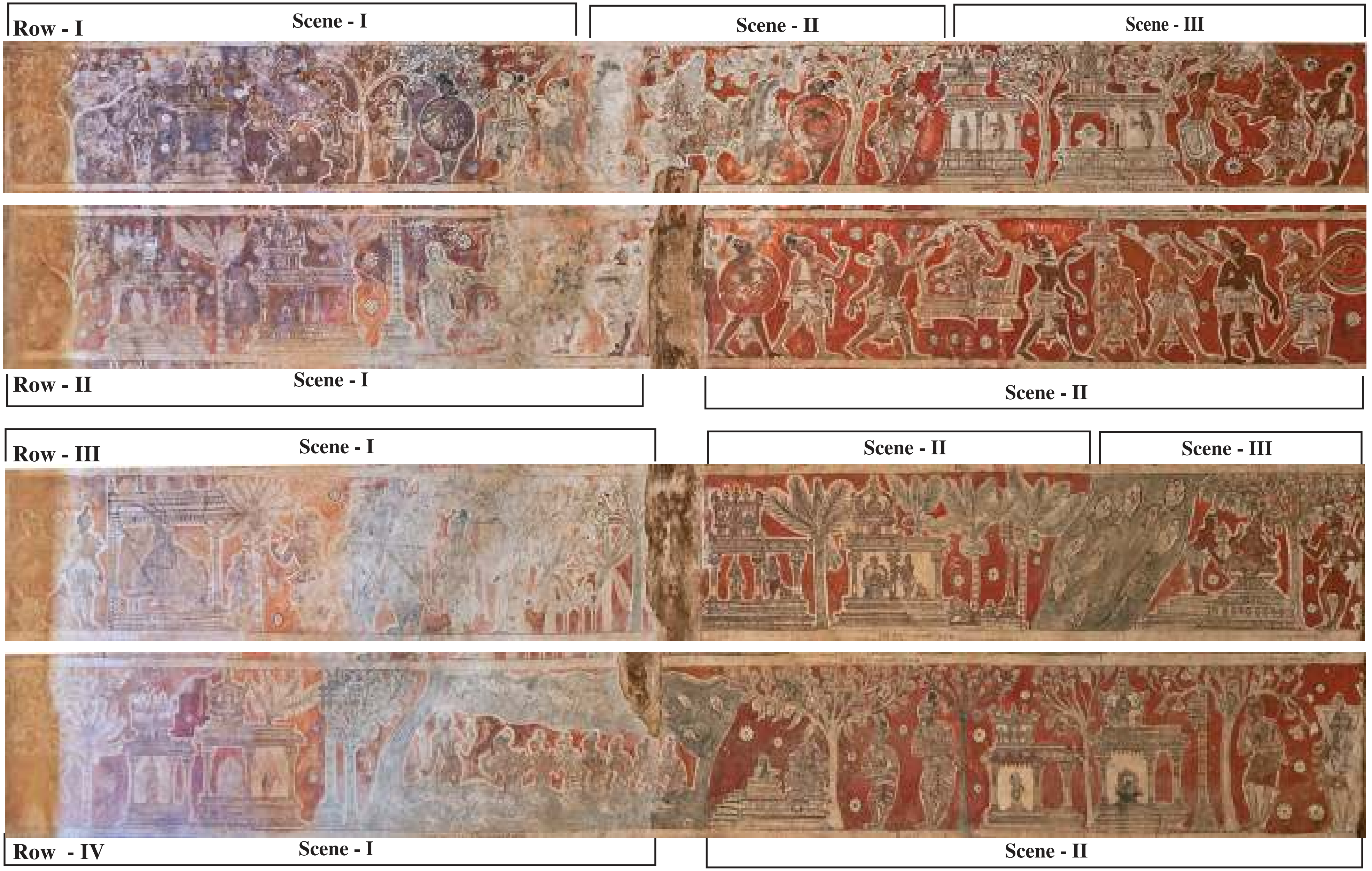
Row - I

Row - II

Row - III

Row - IV

Tier-IV, Panel - 5 : *Tiruppudaimarudur Sthalapurana*



Before Pillar Bifurcation **After Pillar Bifurcation**

Panel - 5 : *Tiruppudaimarudur Sthalapurana*

Row - I



Scene - I : "*Aadi Manu porkoil kandathu*"



Scene - II : Preparation to build temple



Scene - III : "*silaiyinale koilkandatu saindirakulasekharar*"

Panel - 5 : ***Tiruppudaimarudur Sthalapurana***

Row - II



Scene - I : The king worships

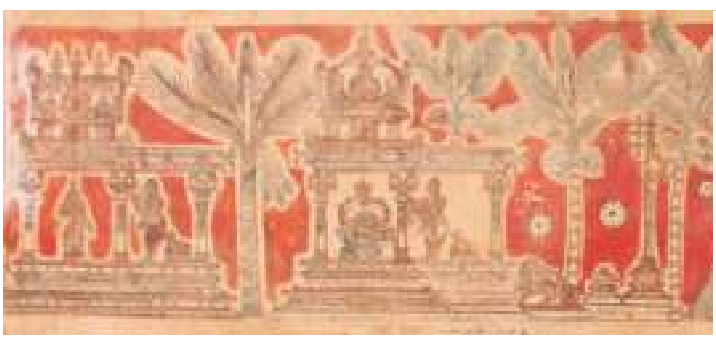


Scene - II :King in procession

Row - III



Scene - I : "*Chandrakulasekharar*"



Scene - II : ***Olamendru sanjatu***



Scene - III : ***Karuvurthevar kūra ...***

Panel - 5 : ***Tiruppudaimarudur Sthalapurana***

Row - IV



Scene - I :



Shrine of *Narumpoonatha* and *Gomathi Ambal* across the river *Tamraparni*



"Karuvurthevarum.....narumpoovai therisiththal"



Scene - II : Sages worshiping at the temple

Tier -IV, Panel - 6 : Floral depictions



Tier-IV, Panel - 7 : Episode of *Murugan* and *Valli* wedding- Continuous story on both sides of the pillar bifurcation



Row - I

Row - II

Row - III

Row - IV

Tier-IV, Panel - 7 : Episode of *Murugan* and *Valli* wedding- Continuous story on both sides of the pillar bifurcation

Row - I — **Scene - I** | **Scene - II**



Row - II — **Scene - I** | **Scene - II**

Row - III — **Scene - I** | **Scene - II**



Row I IV — **Scene - I** | **Scene - II**

Before Pillar Bifurcation | **After Pillar Bifurcation**

Panel - 7 : Episode of *Murugan* and *Valli* wedding

Row - I



Scene - I



Scene - II

Row - II



Scene - I



Scene - II

Panel - 7 : Episode of *Murugan* and *Valli* wedding

Row - III



Scene - I



Scene - II

Row - IV



Scene - I



Scene - II

Tier -IV, Panel - 8 : An *asura*



Tier -IV, Panel - 9 : *Manmatha*



Tier -IV, Panel - 10 : *Gajalakshmi*



Tier-IV, Panel - 11 : *Tiruppudaimarudur Sthalapurana*



Row - I

Row - II

Row - III

Row - IV

Tier-IV, Panel - 11 : *Tiruppudaimarudur Sthalapurana*

Row - I Scene - I Scene - II Scene - III



Row - II Scene - I Scene - II Scene - III

Row - III Scene - I Scene - II



Row - IV Scene - I Scene - II

Panel - 11 : *Tiruppudaimarudur Sthalapurana*

Row - I



Scene - I



Scene - II



Scene - III

Row - II



Scene - I



Scene - II



Scene - III

Panel - 11 : *Tiruppudaimarudur Sthalapurana*

Row - III



Scene - I



Scene - II

Row - IV



Scene - I



Scene - II

Panel - 11 : *Tiruppudaimarudur Sthalapurana*



Row - I, Scene - I
"***Tiruppudaimaruduril puranam***".
(portion hidden by the pillar)
(inscribed portion - close-up)



Row - I, Scene - II : " ***Deivendiran***"
(inscribed portion - close-up)



Row - I, Scene - III :
" *indiranthorru*"
(inscribed portion - close-up)

Panel - 11 : *Tiruppudaimarudur Sthalapurana*



Row - II, Scene - II : "*indiran vajrayudham vittathu*" (inscribed portion - close-up)



Row - II, Scene - III : " *vriththirasuran sepam*" (hidden portion : inscribed portion - close-up)

Panel - 11 : ***Tiruppudaimarudur Sthalapurana***



Row - III, Scene - I : *Vriththirasuran pattu Vizhunthathu*" (inscribed portion - close-up)



Row - IV, Scene - I : " *indiranukku biramamuththiyar dosham*" (inscribed portion - close-up)



Row - IV, Scene - II : "*biramamuththiyar thosham pokka rishikalidam kettathu*"
(inscribed portion - close-up)

Scene - I **Scene - II**

Row - I

Row - II

Row - III

Row - IV



Tier-IV, Panel - 12 : Daily chores of the ascetics

Tier-IV, Panel - 12 : Daily chores of the ascetics



Row - I, Scene - I : *"Rishiganangiramam"* **Scene - II**



Row - II, Scene - I : "*Indiranum Rishigalum Brahmavidathile sendrathu*" **Scene - II**



Row - III, Scene - I : *"Brahmavum Rishigalum Indiranum Vittunuvidathile ponathu"* **Scene - II**



Row - IV, Scene - I : "*Vittunuvum, Brahmavum Rishigalum Indiranum kayilayam ponathu*" **Scene - II**

MURAL PAINTINGS OF TIER- IV

Tier- IV, Panel - 1

There are four rows in this panel. In the IVth Tier, running fawns are depicted continuously above the rows of scenes.

Tier- IV, Panel - 1, Row - I : *Ganesa*

Ganesa is depicted with his usual attributes - *(pasa* and *ankusa)* gazing at the opposite mural. He is portrayed as seated on a double *padmasana* (lotus pedestal) over a rectangular *bhadrasana* (square seat).

Tier- IV, Panel - 1, Row - II : *Rishi*

An ascetic with his hands in *Anjali mudra* is depicted. The hair on his head is arranged - rolled and strapped in the middle by a band of his own hair as locks. The upper part of his body is left uncovered. He is wearing a lower garment with pleats at the centre in front, secured by a waist band wrapped around the hips. He is sporting an *angavastra* which is shown as an ornament more than as a cloth. He wears the sacred thread on his torso. He is also depicted as gazing at the opposite mural. Both *Ganesa* and the ascetic are gazing at the mural opposite to them. See - Tier- IV, Panel - 2, 180 degree view .

Tier- IV, Panel - 1, Row - III : Goddess *Parvati,* worshipping the *Linga*

Goddess *Parvati* is worshipping the *Linga*. Her right hand is portrayed as if offering flowers while the left hand carries flowers. She wears *kiritamakuta* (crown) on her head and *keyuras* (shoulder or forearm ornament), *kankanas* ((a type of bracelet)), *haras* (garlands), a long pearl chain etc. Her lower garment is elaborately worked with stripe designs. She is wearing a lower garment with pleats at the centre in front, secured by a waist band wrapped around the hips. She wears anklets and *padasaras* (anklets) in her feet.

Tier- IV, Panel - 1, Row - IV : *Rishi*

Depiction of an ascetic. The hair on his head is arranged as rolled and strapped in the middle by a band of locks. The upper part of his body is left uncovered. He is wearing a lower garment with pleats at

the centre in front, secured by a waist band wrapped around the hips. He holds a staff (*Danda*), characteristic of ascetics, in his right hand and his left hand is portrayed in *vismaya* or wonder *mudra*. (The middle fingers are bent while thumb and little fingers are slightly away and index finger lifted up pointing to the sky.) The staff is made of bamboo.

Tier- IV, Panel - 2 : Various Accounts of the *Tiruppudaimarudur Sthalapurana*

There are four rows in this panel. All the rows contain various accounts of the *sthalapurana*. At the top of all the rows, a stylized row of deer is shown. The painting is damaged. All the rows in the scene -I of each row on the left extreme show a partially obliterated figure.

Story : *Sthalapurana*

Indra, *Brahma*, *Vishnu* and other *Devas* (deities) humiliated and harassed by the *asuras* (demons) planned to hide themselves for some time. They wanted to have a place to hide themselves where they could also worship. They requested Lord *Siva* to show them a place which is equal to *Kasi*. *Siva* asked *Brahma* to throw his *Danda* (staff) in the river *Ganga* and told him to follow it. He said that wherever it stops that is the place fit for worship. Accordingly, *Brahma* threw his *danda* in the *Ganga* and sat on his vehicle (*vahana*) *hamsa* (swan), *Vishnu* on his mount *Garuda* (eagle) and followed the *Danda*. It went to the confluence of the ocean with *Tamraparni* river and travelled further upstream and stood at the confluence of *Tamraparni* with *Ghatana Nadi*. It was installed there. *Brahma*, *Vishnu* and the *Devas* started worshipping the *Danda* as *Siva*. This is the place where the present temple stands today. Since in this *sthala*, the *Trimurtis* are present, this place (Temple) is one of the important *kshetras* (divine places). Later on *Indra* worshipped here to get rid of his sins - *brahmahatti*.

Tier- IV, Panel - 2, Row - I, Scene - I

A *Rishi*, two *Devas*, a *gandharva* and *Adhikaranandi* are standing before a *maruda* tree in *anjali* posture. The *gandharva* is holding a *gandharva veena* which looks like an *ektar* leaning on his right shoulder with his right hand.

Tier- IV, Panel - 2, Row - I, Scene - II

Two *Rishis*, three *devas*, a *gandharva* holding in his right hand a *gandharva veena* which looks like an *ektar* leaning on his right shoulder and *Adhikaranandi* are standing before a *maruda* tree. Lord *Siva* has manifested as *Sphutarjuna* from the *maruda* tree. A label in old Tamil script below this scene reads as "*Talapuravenadiyil Indiranai Marudatthi Vanda Tiruvullam vandathu*". This appears to mean that *Indra* came to this *Maruda* forest where after his worship, Lord *Siva* (*Tiruvullam*) appeared. The Lord blessed him. *Atthi* refers to *Atthivanapadalam* of *sthalapurana*, which states the above story.

Tier-IV, Panel - 2, Row - I, Scene - III

Indra is worshipping *Sphutarjuna* with a *deva* standing to his right side. *Indra* is holding *sakti* and *vajra* in his upper right and left hands respectively. Lord *Siva* as *Sphutarjuna* emerging from the *maruda* tree is depicted here.

Tier- IV, Panel - 2, Row - I, Scene - IV

A *Rishi* is seated under the *maruda* tree while *Indra* is standing and watching the river in which the *brahmadanda* is floating and reaching the shore. A sage is standing, holding his wet hair by his left hand. In the extreme right another sage is also seen standing in the same posture. See also Panel - 2, Row - II, Scene - IV where *brahmadanda* is shown clearly.

Tier- IV, Panel - 2, Row - II, Scene - I

Lord *Siva* manifested in human form within the *Linga* from the *maruda* tree. The *Linga* came forth from the *maruda* tree. Seated *Vishnu* is worshipping the Lord *Siva* as *Sphutarjuna*. He is offering a flower to the deity with his lower right hand. The lower left palm is extended in the attitude of *adana hasta* (extended hand to receive boons). *Indra* and a *deva* are worshipping Lord *Siva*. A *rishi* (sage) standing next to the *deva* is worshipping. A label in old Tamil script below this scene which reads as: "*vittunu poosiththathu*" (*Vishnu* worshipped the Lord *Siva* here).

Tier-IV, Panel - 2, Row - II, Scene - II

Indra is standing before *Vishnu* accompanied by a *deva* to his right side. *Vishnu* is seated on a *bhadrasana* holding his usual attributes discus and conch in his upper right and left hands respectively. Two sages are standing reverentially before seated *Vishnu*. A label in old Tamil script below this scene which reads as: "*brahmamutti neengi vittunuvai namarkarittathu*" (After *brahmahatti dosha* was removed, *Indra* worshipping *Vishnu*).

Tier-IV, Panel - 2, Row - II, Scene - III

Vishnu is seated and worshipping the *Sphutarjuna*. A *deva* is standing to his left side worshipping. A label in old Tamil script below this scene which reads as: "*vittunu poosiththathu*" (*Vishnu* worshipped Lord *Siva* here).

Tier-IV, Panel - 2, Row - II, Scene - IV

Brahma is worshipping the *Linga* that has manifested from the *maruda* tree as *Sphutarjuna*. *Brahma* is usually shown with four heads, one each for the four *Vedas*, but here only three are seen.

He is holding an *akshamala* (garland of strung beads) in his upper right hand and a *kamandala* (water pot with a spout) in his upper left hand. A *rishi* is holding his *danda* in his left hand. He is holding a flower garland in his right hand. *Brahma* had installed the *brahmadanda* on a pedestal within a water body. Fish are shown in the water body.

Tier-IV, Panel - 2, Row-II, Scene-V: (hidden by the wooden pillar)

Brahma is shown with three heads. The fourth is hidden from view. He is standing near the river holding the *brahmadanda* retrieved from it in his lower hands. He is holding an *akshamala* (garland of strung beads) in his upper right hand and a *kamandala* (water pot with a spout) in his upper left hand.

Tier-IV, Panel - 2, Row-III, Scene-I

Lakshmi, Bhu Devi and *Sarasvati* (*Vageesvari*) are worshiping a *Linga* under the *Maruda* tree (*Terminalia arjuna*). A label in old *Tamil* script below this scene which reads as: "*Ilachumi bhumadevi vayesori poosiththathu*" (*Lakshmi*, *Bhu Devi* and *Sarasvati* (*Vageesvari* - *Vayesori* in the label) worshipped). *Lakshmi* is shown partially obliterated - only a part of the hands is seen.

Tier-IV, Panel - 2, Row-III, Scene-II

Four celestial damsels of *devaloka* are plucking flowers from the flowering plants. They are having flower baskets in their left hands. A label in old Tamil script below this scene which reads as: "*theivakkanniyal....*" (Goddesses...).

Tier-IV, Panel - 2, Row-III, Scene-III

The *Chera* King is standing before the *arjuna* tree. He is looking at the celestial damsels plucking flowers from the flowering plants. A small statured man having his hair in a tuft behind his head is standing. A body guard holding a round shield and a sword is standing. A spittoon bearer is holding a spittoon in his right hand and a water pot tied in a piece of cloth kept in his left shoulder, the end of which he is holding in his left hand. The spittoon bearer testifies to the *Vijayanagar* period. From this we conclude that it is the *Chera* king and not *Adi -Manu* as wrongly labelled - probably later.

Tier-IV, Panel - 2, Row-III, Scene-IV

A fully bedecked horse is walking. A soldier is holding its reins. A person is walking with his stick kept on his right shoulder horizontally and holding its end in his right hand. He is pulling a dog by his left hand.

Tier-IV, Panel - 2, Row-IV, Scene-I

Lord *Siva* as *Linga* is being worshipped by the Goddesses. This is deduced from a label in old *Tamil* script below which reads as "*theivakkaniyal theivalokathukku ponathu*" (Goddesses going to *Devaloka*). After the worship, they left for *Devaloka*.

Tier-IV, Panel - 2, Row-IV, Scene-II

Historical Episode:

This temple became dilapidated due to passage of time. The Lord started residing in the *Maruda* tree after leaving the *Garbhagriha*. The *Venad* King *Chera Udaya Marthanda Varma* (1383 - 1444 AD), who ruled over *Kalakkad* came to this place for hunting. He saw a deer (the Lord) running. He took his bow and shot an arrow to kill the deer. But the deer vanished and the arrow pierced the *Maruda* tree and blood started oozing. The king did not know what to do. He stood before the tree, when an astral voice was heard. It asked the King to seek for a *Linga* with a cut wound under the tree. Further the voice asked him to build a temple in that place for the *Svayambhu Linga*, which he did.

This temple might have been reconstructed later into its present form. We identify the king as *Bhutalavira Sri Veera Rama Marthanda Varma* (co-regent circa 1537 AD). He seems to have reconstructed and built the *Rajagopura* since the concept came into Tamil country only after the period of King *Krishna Deva Raya* (circa 1516 AD), (Gravely, Re 2002). He built the first such one without *koshta* sculptures in *Tiruvannamalai*. The idol wrongly labelled as *Rama Varma* at the *mukhamandapa* is that of a worshipper. He has a moustache but does not have the *kirita makuta*. The body is in *tribhanga* pose, which is the characteristic (see photo) of a devotee who bends low before the lord. The statue originally kept along with the three *Appar*, *Sambandar* and *Sundarar* has been wrongly removed and placed here in 1995 according to locals. He has no sacred thread characteristic of the *Tamburans* (the highest caste among the ruling *kshatriyas* of Kerala).

Description of the Scene

A deer is standing under a *maruda* tree gazing at a *Linga*. *Aadi Manu* is worshipping the *Linga*. This is deduced from a label below in old Tamil script which reads as "*Aadi Manu darisathathu*" (*Aadi Manu* visualised. However, from the above episode we deduce the king as the *Chera* king and not *Aadi Manu*. The label seems to be of a later date then the painting). His retinue is standing behind him. A small statured man wearing a white *angavastra* on his left shoulder is standing behind the *Chera* king. A bodyguard holding a shield and a sword is standing behind him. A spittoon bearer is standing behind the bodyguard. He is holding a spittoon in his raised right hand and a water vessel tied to a piece of cloth hung to the left shoulder, the end of which he is holding by his left hand.

Tier- IV, Panel - 2, Row - IV, Scene - III

In this scene, *Chera Veera Marthanda* is seated on a small seat. He is discussing with his ministers. A small statured man wearing a white *angavastra* on his left shoulder is standing behind the king. A bodyguard holding a shield and a sword is standing behind him. A spittoon bearer is standing behind the bodyguard. He is holding a spittoon in his raised right hand and a water vessel tied to a piece of cloth hung to the left shoulder, the end of which he is holding by his left hand. This is deduced from a label below in old Tamil script which reads as "*Rasavum mandirimarum kootina avatama*". This shows the discussion to rebuild the temple. A bowman holding a bow on his left shoulder and an indistinct weapon in his raised right hand.

Tier -IV, Panel - 3

There are two rows in this panel.

Tier -IV, Panel - 3, Row - I : Two ascetics

Two ascetics, the first one is seated on high seat cross-legged and holding a *danda* in his left hand while keeping his right hand on his bent elbow. The other one is standing behind him holding a *danda* in his right hand and the left hand is kept on his side. The upper part of the body of the second ascetic alone is left uncovered. Otherwise they are wearing a lower garment with pleats at the centre in front, secured by a waist band wrapped around the hips. The seated ascetic alone wears an *angavastra*. He is sporting matted hair on his head. Both of them are depicted under a *maruda* tree-(*Terminalia arjuna*).

Tier -IV, Panel - 3, Row - II : *Venugopala* playing flute

Depiction of *Venugopala* playing his flute in this scene. *Venugopala* is standing with his legs crossed and carrying the flute in his hands. He is depicted as if he is playing it. He is sporting a beautiful *kesa-makuta* on his head and the usual ornaments on his body. His lower garment is beautifully worked with frills. A snake is shown to his right and a small animal is also shown above the hood. A lady is shown on his left side. Due to his soulful rendering of music from his flute, she lost consciousness of herself (body consciousness became one with the divine) and her lower garment is shown as slipping down from her hips. Her right hand is portrayed as wondering at the music while her left hand is shown as *lola hasta* (free hanging hand). A calf is shown below her. The snake also lost its body consciousness and became docile.

Tier -IV, Panel - 4

There are two rows in this panel.

Tier -IV, Panel - 4, Row - I : Two ascetics

Depiction of two ascetics who are shown as standing. The head gear of the first one is arranged as rolled and strapped in the middle by a band of locks. The upper part of his body is left uncovered. He is wearing a lower garment with pleats at the centre in front, secured by a waist band wrapped around the hips. He holds a flag staff, the characteristic of ascetics, in his right hand and his left hand is portrayed as carrying a water-vessel called "*kindi*". It has a bulbous body and narrow mouth at top and a spouted chute near the belly of the vessel. The second one is also depicted in the same manner as the first ascetic excepting the matted hair on the head and the upper part is covered with a saffron coloured *angavastra*.

Tier -IV, Panel - 4, Row - II : A dwarfish *yaksha*

A dwarfish *yaksha* like figure is standing under the *maruda* tree carrying a *brahmadanda* in his right hand and fixing his gaze on the tree. His tresses are arranged like a fan on his head neatly. He wears *patra kundala* (ear ornaments) on his ears. He also wears rows of necklaces and all other ornaments of a *yaksha*.

Tier -IV, Panel - 5 : *Tiruppudaimarudur* (*Sthalapuranam*)

There are four rows in this panel. All rows contain various accounts of the *sthalapurana*. At the top of the rows floral decorations are shown. The entire panel shows the *Kalakkad* ruler *Veera Marthanda's* experience with the Lord. This is the *Sthalapurana* story of Lord *Siva* coming as a deer and manifesting as *Sphutarjuna* seen above.

Tier -IV, Panel - 5, Row - I, Scene - I

A person of high stature (extreme left) is standing before a small shrine of Lord *Siva* as *Linga* in a *garbhagriha*. A *bhattar* is offering the *prasada* (offering) to the king in his right hand. He is holding a water vessel in his left hand. The *Chera* king is standing before a small shrine of Lord *Siva* as *Linga* in a *garbhagriha*. A *chaurie* bearer is standing behind with a *chaurie* in his left hand. His right hand is portrayed in the attitude of *tarjani*. The hair on his head is collected behind his head. A body guard of the King is standing behind him. He is holding a shield in his left hand and carrying a sword in his right hand. The hair on his head is arranged like a bun on top of his head. Another *chaurie* bearer is standing behind the body guard holding the *chaurie* in his left hand. The hair on his head is collected behind and tied with a piece of cloth. He is holding a spittoon in his right hand. A person holding a sword in his raised right hand is standing behind him. The hair on his head is collected behind and tied with a piece

of cloth. A label in old Tamil script is given on the border. It reads thus-"*Aadi Manu porkoil kandathu*" (*Aadi Manu* built the golden temple. '*kandathu'* has to be interpreted as built; it is old Tamil of Tirunelveli area). However, we interpret it as the *Chera* king, since the entourage is not of the *Purana* period but of *Vijayanagar* period in which the *Chera* king lived. But it could also be transposition of the idiom of the *Purana* period by the painters as seen earlier.

Tier -IV, Panel - 5, Row - I, Scene - II

A person is standing before the king. The King is seated on a small seat. His left leg is bent and kept on the seat. His right leg is hanging down. His left hand is kept on the left knee. His right hand is in the attitude of *tarjani* (ordering) posture. A person is standing near the king. His right hand is portrayed in the attitude of *upadesa mudra* (saying something). The body guard of the King is standing. He is holding a shield in his left hand and carrying a sword in his right hand. The hair on his head is arranged like a bun on top of his head. A tree is shown. A soldier is standing with a sword in his right hand, planted on his right foot. He is carrying a water vessel tied in a piece of cloth, the end of which he is holding in his left hand. The vessel rests on his left shoulder.

Tier -IV, Panel - 5, Row - I, Scene - III

A *garbhagriha* with *Ambal* is shown. A *vimana* is seen above the *garbhagriha*. A *mukha mandapa* is seen before the *garbhagriha* in which a *bhattar* is showing *deepaharati*. A *maruda* tree is seen after the *mandapa*. A *garbhagriha* with *Linga* is shown. A *vimana* is seen above the *garbhagriha*. A *mukhamandapa* is seen before the *garbhagriha* in which a *bhattar* is showing *deepaharati* to the deity. A *maruda* tree is seen near the *mandapa*. A *Pothi* (*Nambudiri* -temple priest) is standing before the king holding a water vessel in his left hand. He is offering flowers to the King. The king is receiving the flower in his right hand. *Kulasekhara Perumal* (His Highness *Chera Udaya Marthanda Vurmah* alias *Veera Marthanda Varma* (Circa M.E. 614 - 1439 AD, 1383 - 1444 AD) performed the coronation ceremonies, and was styled "*Kulasekhara Perumal*".) is standing before the temple. A *chaurie* bearer is standing behind him holding the *chaurie* in his left hand. His right hand is portrayed in the attitude of *upadesa mudra*. This scene is deduced through the label in old Tamil script given in the border. It reads as-" *silaiyinale koil kandatu saindira kulasekharar*" (*Kulasekhara* of the *Chandra Vamsa* built the temple). The *Chera* and the *Pandya* kings claimed to be of the lunar dynasty (*Chandra Kula*) while the *Cholas* claimed to be of the solar dynasty (*Surya kuka*).

Tier -IV, Panel - 5, Row - II, Scene - I :The King worships

A *Maruda* tree is shown. A shrine of the *Ambal* is shown in a *mandapa*. A coconut tree is shown.

A *Linga* shrine is shown. A *dvajasthamba* (flag post) is shown. A *Pothi* is offering the *prasada* to the King. The King's retinue is standing behind the king. *Nambudiris* perform *poojas i*n Kerala temples. Since this is a border area, it appears that *bhattars* were allowed to do so when the king did not personally worship or *Nambudiris* did not come.

Tier -IV, Panel - 5, Row - II, Scene - II : King in procession

A body guard of the King is holding a shield in his right hand. The hair on his head is arranged like a bun on top of his head. A *chaurie* bearer holding a *chaurie* in his right hand is moving next. His left hand is raised above and portraying *vitarka mudra*. Palanquin bearers are carrying the King in a palanquin. A *chatra* (umbrella) bearer is moving before the palanquin holding the *chatra* in his right hand. Two soldiers are going before him. A drum beater who is beating the drum with his right hand is moving in the front heralding the movement of the retinue.

Tier -IV, Panel - 5, Row - III, Scene - I : "*Chandrakulasekharar*" (*Saindrakulasekharar*)

A body guard of the King is holding a shield and sword in his right hand. He is standing. The hair on his head is arranged like a bun on top of his head. A person with his hair on his head lifted up in a tuft as in the case of a *namboodiri* is standing behind the *mandapa*. King *Kulasekhara* is seated on a rectangular seat. A bolster is kept behind him. His right leg is planted firmly on the ground and his left leg is kept on his right leg. His left hand is kept on his left knee. A small boy is standing before him. A coconut tree is shown beyond him. Four persons are standing behind the tree. The painting is very much damaged. The details could not be ascertained. A label in old Tamil script is written below the King which reads as "*Chandrakulasekharar*". The *Venad* kings claimed to belong to the lunar dynasty like the *Pandyas* to whom they were closely linked. *Kulasekhara Perumal* is a title assumed by all *Chera* monarchs after *Cheraman Perumal* circa 7th Century AD.

Tier -IV, Panel - 5, Row - III, Scene - II : "*Olamendru Sanjathu - Karuvur Thevar*"

The shrine of *Ambal* is shown. A *bhattar* is standing before the goddess in the attitude of doing *puja*. A *Nandi* is portrayed behind him. A coconut tree is shown. The *Linga* shrine is shown. A *bhattar* is standing before the goddess in the attitude of doing *puja*. A *Nandi* is portrayed behind him. A coconut tree is shown. A *balipeetah* and *dvajasthambha* are shown. Two coconut trees are shown. A label in old Tamil is written below which reads thus- "*olamendru sanjathu*" (*Linga* inclines on hearing the loud invocation of *Karuvurar*). '*Olam*' here has to be translated as 'Invocation to the Lord'.

Mythological Story :

Karuvur Siddhar went to many *sthalas* (temples) and worshipped. While he was coming near the Northern bank of the *Tamraparni* river he saw a temple on the southern side. The river was in spate. He shouted at the Lord even though he did not know the name as "*Narumpoonatha*". There were flowers in the *Kadambavana*, which made him say the words Lord *Narumpoo* (sweet smelling flowers); E.g. *karpooramnaarumo*? *Kamalappoonaarumo*? is a line from *Andal's Pasuram* - poem - meaning will camphor smell sweet, will lotus flower smell sweet).The *Linga* inclined on hearing the loud invocation of *Karuvurar*. *'Olamendrusanjathu'*. A water body with fish is shown - the river.

Another label in this panel which was seen reads as " *Tamraparni oduthu. Maruda maram. Sivan katchi*" (Meaning- Lord *Siva* manifested as *Sphutarjuna* from a *maruda* tree near the river *Tamraparni*). This has been recorded by Mrs. Seetha Kannan, wife of Dr. R. Kannan, then Principal Secretary to Government. He dictated the label and recorded it on their visit to the temple on 17-01-2014. This is now not seen. It has to be restored.

Tier -IV, Panel - 5, Row - III, Scene - III : ***"karuvurthevar kura"***

A river is flowing in which fish and a crocodile is shown. Near the river *Ganesa* is shown as seated under a tree looking at the *Siva Linga* in a shrine under the *Maruda* tree across the river. A *bhattar* is showing *deepaharati* in his right hand and holding a bell in his left hand. *Karuvur Siddhar* is shown as standing behind *Ganesa*. A label in old Tamil script below which reads thus- " *karuvurthevar kura*" (*'Karuvur Thevar* says' ; *Thevar* here means *Deva* or *Siddha*). This means *Karuvur Thevar* is teaching how to do the *puja*.

Tier -IV, Panel - 5, Row - IV, Scene - I : ***Karuvur Thevar*** **and** ***Saptamatrikas***

An *Ambal* divine shrine and a *Linga* shrines with *Ambal* shrine are shown with a *dvajasthamba* in front. *Karuvur Thevar* and seven divine mothers (*Saptamatrikas*) visiting *Narumpoonathaswami* is shown next. All the seven *devis* and *Karuvur Thevar* are shown within the water body. This episode is taken from the *sthalapurana*. *Karuvur Siddhar* went to many *sthalas* and worshipped. While he was coming near the Northern bank of *Tamraparni* river he saw a temple on the southern side. The river was in spate. He shouted at the Lord even though he did not know the name as "*Narumpoonatha*". In fact, the Lord was named after the word with which *Karuvurar* hailed the Lord. The water body had given way to them. A label in old *Tamil* script below which reads thus "*Karuvurthevarum.....narumpoovai therisiththal*" (*Karuvur Thevar* and .... having *darshan* of *Narumpoo* (*swami*).(*Siddhars* are immortal. They can transcend time and space. However historically, he lived during the period of *Raja Raja I*, the great *Chola* King, i.e. 11^{th} Century AD.)

Tier -IV, Panel - 5, Row - IV, Scene - II : Sages worshipping at the temple :

A *Linga* and *Ganesa* under a banyan tree are shown as being worshipped by two persons, a man and a woman. The *Ambal* shrine and *Linga* shrines are shown with a *dvajasthamba* in front. A sage with his *danda* (staff) leaning on his left shoulder is shown worshipping the shrines. Another sage with his hair spread is worshipping the shrines in *anjali mudra* above his head.

Tier -IV, Panel - 6 : Floral depictions

There is a continuous floral depiction in this panel with a pillar bifurcation.

Tier-IV, Panel - 7 : Episode of *Murugan* and *Valli* wedding

There are four rows in this painting. The entire episode is drawn from mythology. The wedding of *Valli* with *Murugan* is depicted at length.

Tier -IV, Panel - 7, Row - I, Scene - I

Three hunters carrying their bows in their right hands are presenting something to their sister *Valli* who is standing in a high *mandapa* (*Paran*) which has steps to reach the top. Some attendants are shown as standing and seated behind. Two of the attendants are shown as seated on a high bench and a fire is kept in between them. The last one behind them is shown pounding millet in a pestle and pounder. A couple is shown enjoying on a swing in a *mandapa* which is behind the lady who is pounding the millet.

Tier -IV, Panel - 7, Row - I, Scene - II

Three hunters are shown carrying their bows on their left shoulders. The last one is conveying something to the second hunter. In the next scene, the hunter chief and his attendant are looking at the rearing of the female child by the wife of hunter chief. She is lowering the child to the bed. A deer and a hare are seen at the end.

Tier -IV, Panel - 7, Row - II, Scene - I

A hunted animal is being carried on a pole by two hunters on their right shoulders while they carry their bows in their left shoulders. One of the three hunters is carrying an axe to cut down the tree. He is rushing before the others while another hunter is seen hugging the tree and requesting them to spare the tree which is being witnessed by two persons seated on the high pedestal (*Paran*). Lord *Muruga*, depicted as a mendicant is wandering near the *paran*.

Tier -IV, Panel - 7, Row - II, Scene - II

A tree is shown. Three hunters are standing with their bows on their shoulders. *Valli* makes a complaint that a mendicant is troubling her. The painting is obscured due to deterioration and passage of time.

Tier -IV, Panel - 7, Row - III, Scene - I

The arrival of *Muruga* as an old man to win the hand of *Valli* is depicted. *Valli* is standing under a tree. Lord *Muruga* as an old man holding a stick in his right hand is approaching her. The left hand of *Valli* is depicted in *tarjani* posture. A woman is seated under a tree holding a cup in her left hand and a eatable in her right hand. The old man holding a stick in his right hand and extending his left hand to receive eatable given by *Valli* seated on a *paran*. She is holding a cup in her left hand and giving some eatable in her right hand to the old man. *Valli* makes a complaint that a mendicant is troubling her. *Muruga* took a terrible form and the three hunters are running back.

Tier -IV, Panel - 7, Row - III, Scene - II

Muruga is standing as a youth. *Valli* is standing on the *paran*. Two hunters are killing an animal with their pikes. A monkey is shown on a tree. A hunter is aiming at something with his bow and arrow. A *rishi* like person (old man) is sitting with his staff. Lord *Muruga* is sitting with his left hand resting on a *danda*. A jack fruit tree is shown in the end. The painting is partially obliterated. It has to be restored. This is to show that the old man is Lord *Muruga*.

Tier -IV, Panel - 7, Row - IV, Scene - I

Muruga as an old man is chided by *Valli*. *Muruga* requested his brother *Ganesa* to help him to win the hand of *Valli*. In the next scene, *Ganesa* took the form of an elephant and uproots a tree. The elephant is carrying the uprooted tree in its trunk and running towards *Valli*. *Valli* is frightened. *Muruga* took his real form and orders the elephant to stop. His right hand is portrayed as in *abhaya*.

Tier -IV, Panel - 7, Row - IV, Scene - II

Valli is standing. Four hunters are standing reverentially before *Ganesa* with their bows hanging on their right shoulders. The last scene is the depiction of the married couple with garlands and the hunter chief under a canopy. A lady with a standing lamp is also shown.

Tier -IV, Panel -8 : An *asura*

An *asura* is depicted here. He is carrying a snake in his left hand and something in his right hand which is not clear except his bent hand. It is clear that he is an *asura* since the finger nails are long. His face and body show the classic *Kerala* style depiction of *Asuras*. The painting is partially obliterated.

Tier -IV, Panel - 9 : *Manmatha*

Manmatha is depicted here with his usual cane bow in his left hand and an arrow in his right hand with its head down. Painting is partially obliterated. *Rati* is not seen.

Tier -IV, Panel - 10 : *Gajalakshmi*

Gajalakshmi panel is depicted here. The elephants with their trunks raised alone are visible. Both of them are well decorated. Goddess *Lakshmi* is in the centre. The painting is partially obliterated.

Tier-IV, Panel - 11 : *Tiruppudaimarudur* (*Sthalapurana*)

There are four rows in this panel. The paintings in the First row and half of the Second Row are completely obscured due to aging and vandalism.

Sthalapurana - Stories

Episode - 1

Saunaka and other *Rishis* wanted to worship Lord *Siva* in the *Sriparvata* which is surrounded by forest on a *Sivaratri* which is a very auspicious day to do special *puja*. They along with *Veda Vyasa* and his disciple *Suta* worshipped the Lord.

Episode - 2

Devendra once seated in his *Indra sabha* witnessed the Dance of *Rambha*. He was so obsessed with the programme that he did not see his *Guru's* presence and his *Guru* got wild and went out. Because of this bad behaviour *Indra* lost his power. Since *Guru* left him *Indra* appointed *Viswarupa*, son of *Twashtta*, the king of *asuras* as his *Guru*. The *asuras* planned to use this to their advantage and requested *Viswarupa* to favour them. He started a *yaga* in which he offered favours to *asuras*. Knowing this from his occult powers, *Indra* cut off all the three heads of *Viswarupa* and the three heads became three birds and flew out; because of his heinous act Indra was afflicted with *Brahmahatti Dosha*. At this time *Twashtta* also started a sacrifice to annihilate *Indra*. *Vriddhikasura* was created from this *Yaga* and he fought with *Indra* and *Indra* lost the battle. With the advice of *Brahma*, *Indra* got the spinal cord of *Dadichi* and *Maya* made *Vajrayudha* with that and *Indra* killed *Vriddhikasura*. *Indra* was afflicted with the sins of all these and went and worshipped in many places to ward off the sins committed. When he reached this place and was bathing in the ghat behind this temple he got rid of his *Brahmahatti Dosha*. From that time, this ghat is called as “*Surendra Moksha Tirtha*”.

Episode - 3

Indrani, wife of *Indra* went to several places in search of her husband *Indra*. In this place, she threw white berry seeds and it started flowering in *Tiruppudaimarudur.* She felt that this was the place fit for worshipping. She started doing *puja* and she got back her husband. Even today this white berry tree *Naaval* (*Syzygium cumini*) stands witness to this act behind the temple.

Tier-IV, Panel - 11, Row - I, Scene - I :*Tiruppudaimaruduril Puranam*

Story*: The sthalapurana* story is narrated in Chapter III- Fourth *Purana* - Story of *Adi Manu*.

The painting is almost obscured.

Two horses are moving. The first horse rider is shown as raising his sword in his right hand. He is holding the reins by his left hand. A soldier with shield is seen beneath the horse. The second horse rider is holding a *chaurie* (fly whisk) in his right hand while he is holding the reins by his left hand. The first horse rider is wearing a white tunic. The second rider is wearing a striped tunic. A label beneath this scene in old Tamil script which reads as: "*Tiruppudaimaruduril puranam*" (means the *Purana* of *Tiruppudaimarudur*). From the label we deduce that this scene relates to the *sthalapurana* of *Tiruppudaimarudur*. However only in the visible part the relationship is clear. The riders are portrayed in Arab style. The painter has used contemporary image for an ancient story. The above part is partly hidden. In the part that is seen, we see *Indra* on his elephant fighting with *Vriddhikasura* on his chariot.

Tier-IV, Panel - 11, Row - I, Scene - II

The rest of the painting is not clear. This is a battle scene. All the *devas* are standing with sword and shield in their hands. A label in old Tamil script reads as: "*Deivendiran*" (*Devendran - Indra*).

Tier-IV, Panel-11, Row - I, Scene III

***Sthalapurana* - Story**

After his *Guru* left him, *Indra* appointed *Viswarupa*, son of *Twashtta*, the king of *asuras* as his *Guru*. The *Asuras* used this to request *Viswarupa* to favour them. He started a *yagna* to favour the *asuras*. Knowing this due to his occult powers, *Indra* cut off all the three heads of *Viswarupa* and the three heads became three birds and flew out. Because of his heinous act *Indra* was afflicted with *Brahmahatti Dosha*. At this time *Twashtta* also started a sacrifice to annihilate *Indra*. *Vriddhikasura* was created from this *Yagna* and he fought with *Indra* and lost the battle.

Description of the Scene

In this scene, partly obscured. *Vriddhikasura* on a chariot is depicted. *Indra* is on his elephant *Airavata*. Another label in old Tamil script which reads as" *indiran thorru*" (*Indra thotru* - lost) from which we could get the information that the scene relates to the battle with *Vriddhikasura* , which *Indra* lost.

Tier-IV, Panel -11, Row-II, Scene-I

Not clear due to deterioration and passage of time. Third from extreme left - A *rishi* is standing in *anjali* pose with hands above his head. *Airavata* is seen. In the extreme left - the partial view of a person seen. Next, a person with a conical mitre is seen. A *deva* is seen with hands in *anjali mudra* near his chest, above *Airavata*. Next, *Indra* is with *Sakthi ayudha* and *Vajrayudha* in his upper hands while his lower hands are in *anjali* before *Siva* seated on a pedestal. One hand is in *tarjani*. *Jata makuta* is seen. Two *rishis* with *danda* are seen at the extreme right of the scene.

Tier-IV, Panel -11, Row-II, Scene-II

Indra is mounted on his *Airavata* marched to a battle. A battle scene is clearly depicted. *Airavata*, the mount of *Indra* is standing. There is a person with a parasol behind *Indra*. There is a soldier with a shield behind *Indra*. Four bowmen are seen. *Indra* is standing on a pedestal with *Vajrayudha* in his hands. The label in old Tamil script below reads as "*indiran vajrayudham vittathu*" (*Indra* discharged *vajrayudha*).

Tier-IV, Panel -11, Row-II, Scene-III

Four bowmen are seen in the extreme left. Above them, five standard bearers or *chamara* bearers are seen above the hip. Next, three *rishis* are seen above the hip. Below, *Airavata* is standing. Next, *Indra* with his bow bolted with *Vajrayudha* is seen. He is aiming the weapon at *Vriddhikaasura* who is shown next. *Vriddhrasura* (in Sanskrit it is *Vriddhikasura*) is seated on a seat (partially seen). A priest like person is standing on his right side showing a *dhupakkal* (incense burner) in his left hand and holding a bell in his right hand.

His torso is covered with a checked *angavastra*. His sacred thread is shown above the *angavastra*. Another priest is standing to the left side of *Vriddhikasura* holding a *kindi* in his right hand. A *chamara* bearer is standing behind him holding the *chamara* in his right hand. The label below old Tamil script reads as "*vriththirasuran sepam*" (means prayer *japam* probably for his *yagna*). This shows *Vriddhikasura* praying before battle. Three *Asuras* heads alone and two persons are seen next to *Vriddhikasura*. After the pillar, a part of the temple like structure is seen.

Tier-IV, Panel - 11, Row - III, Scene - I

In the extreme left two bowmen are seen. Next, *Airavata* is seen. *Indra* got the Spinal cord of *Dadichi* and *Maya* made *Vajrayudha* with that and *Indra* killed *Vriddhikasura* (seated) with the *Vajrayudha*. Several *asuras* are depicted as wailing over the death of *Vriddhikasura*. *Vriddhikasura* is shown as lying down. The label below this scene old Tamil script reads as "*Vriththirasuran pattu Vizhunthathu*" (means- *Vritithrasura* had fallen down due to the hit of *Vajrayudha*). *Vriddhikasura* is shown in three poses, seated, then standing and fighting and finally fallen down dead. His general is depicted standing in dismay. At the extreme right another *asura* is shown.

Tier-IV, Panel - 11, Row - III, Scene - II

The *Asura* above the hip and another *Asura* are seen. Next, *Vriddhikasura's* general is standing amidst *Asura*. A tree is seen. Two more *Asuras* are standing at the extreme right near the pillar.

Tier-IV, Panel - 11, Row - IV, Scene - I

Three *rishis* are standing. The first two are in *anjali* posture. The third one is holding his hands in *anjali* above his head. Next, two ladies are standing with hair with bun (*Kondai*) on their heads. Indra is standing with his upper hands in *anjali*. His lower hands are placed one on top of the other. (*dhyana mudra*). A coconut tree is seen between the *rishis* and ladies. A *rishi* in *tarjani mudra* is advising *Indra*. Another *rishi* is standing under the tree (may be *Arjuna* tree) with hands in *anjali*. The label below old *Tamil* script reads as "*indiranukku biramamuththiyar dosham*" (*Indra* is afflicted with *Brahmahatti Dosha*).

Tier-IV, Panel - 11, Row - IV, Scene - II

A sage is standing keeping his hands joined above his head. He is wearing a simple loin cloth. Two *devas* and another person are standing before him. Next *Indra* is seen seated on a small pedestal under a tree. His lower right hand is kept on his hip. His lower left hand is portrayed in *vitarka mudra* (arguing posture). Indra is wearing a checked garment. A *rishi* (sage) is standing keeping his hands joined above his head. Two *devas* are standing behind the *rishi*. The label below in old Tamil script read as "*biramamuththiyar thosham pokka rishikalidam kettathu*" (*Indra* is enquiring the ways to get rid off the *Brahmahatti Dosha* from the *rishis*). Next, two sages are seated under a tree on a lower pedestal. Two *devas* are standing before them. At the extreme right, three standing *rishis* are seen. Three *rishis*, the two seated ones and the last one standing at the extreme right are having *danda*.

Tier-IV,Panel - 12 : Daily chores of the ascetics

Daily chores of the ascetics are depicted in this panel. The top and bottom rows are for decoration.

Tier-IV, Panel - 12, Row - I, Scene - I

Two ascetics are progressing with a *homa* (sacrifice). A label in old Tamil script is given in the border which reads as "*Rishiganangiramam*". (*Rishis* in a village).

Tier-IV, Panel - 12, Row - I, Scene - II

Two ascetics are walking.

Tier-IV, Panel - 12, Row - II, Scene - I

The *Guru* is seated on a high raised seat while the disciple is bending his back and touching his feet in reverence. The *kindi* (the water vessel with a beak to pour water out) is kept on the pedestal. A label in old Tamil script is given in the border which reads as "*Indiranum Rishigalum Brahmavidathile sendrathu*". (*Indra* and *Rishis* went to *Brahma*)".

Tier-IV, Panel - 12, Row - II, Scene - II

An ascetic is walking with his staff in his right hand and a *kindi* in his left hand.

Tier-IV, Panel - 12, Row - III, Scene - I

An ascetic is washing his hair in the running water while the other one is standing with his hands raised above his head in *Anjali*. A label in old Tamil script is given in the border which reads as "*Brahmavum Rishigalum Indiranum Vittunuvidathile ponathu*". (*Brahma*, *Rishis* and *Indra* went to *Vishnu* for advice).

Tier-IV, Panel - 12, Row - III, Scene - II

An ascetic is wearing his saffron coloured dhoti. His staff (*Danda*) is leaning on the wall and his *kindi* is kept down.

Tier-IV, Panel - 12, Row - IV, Scene - I

An ascetic is shown giving *argya* (offering water) in the river and the other one is shown seated in *utkutikasana* fashion on a pedestal. A label in old Tamil script is given in the border which reads as "*Vittunuvum, Brahmavum Rishigalum Indiranum kayilayam ponathu*". (*Brahma*, *Rishis* and *Indra* went to *Kailasa*).

Tier-IV, Panel - 12, Row - IV, Scene - II

An ascetic is walking with his hair spread and his saffron dhoti which is washed and kept on his head, the ends of which he is holding with his hands as if he is drying it.

The labels in old Tamil do not correlate with the scenes in the paintings in some cases. They appear to have been written later. They appear to transpose the *sthalapurana* into the paintings more by imagination than justified by the actual depiction.

c h a pt er - v III

MURAL PAINTINGS OF

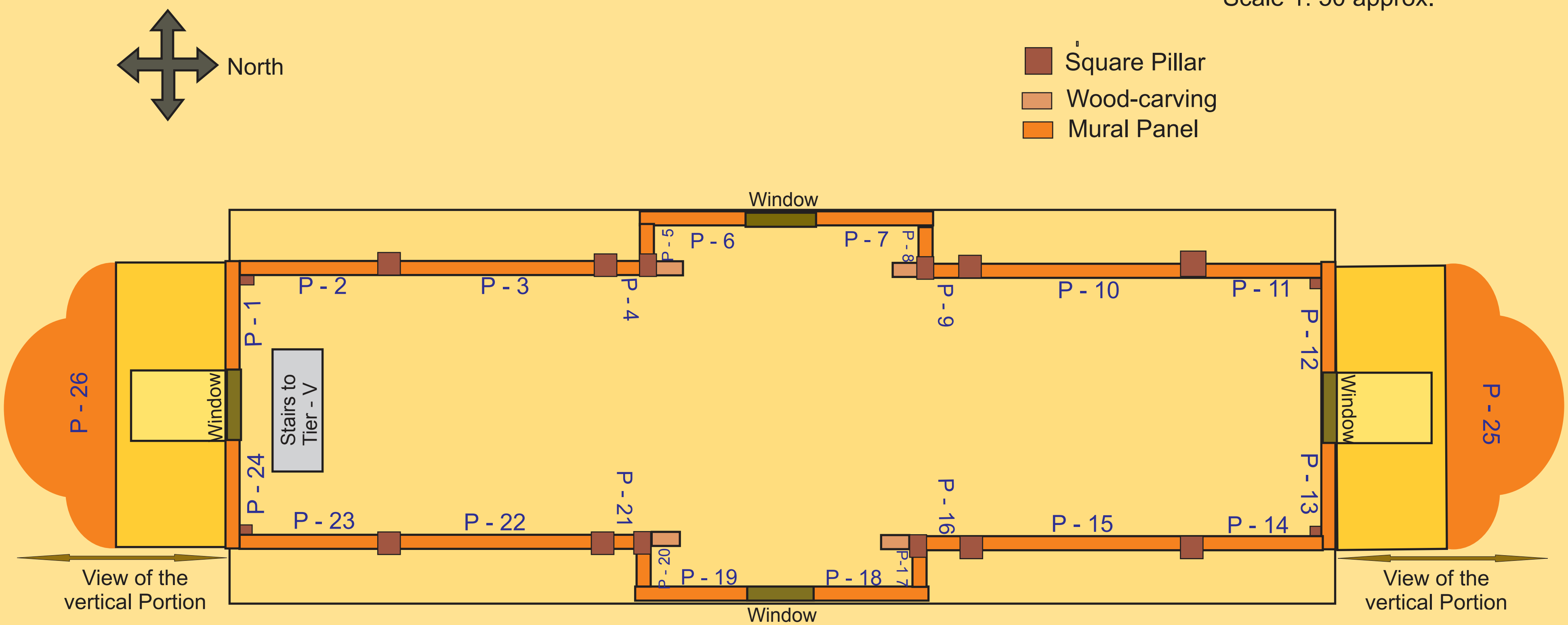
TIER - V

Narumpoonathaswami Temple - *Tiruppudaimarudur*

Diagramatic sketch of the Interior of the *Rajagopura*

TIER - V

Mural Panel's Height - 48"
Scale 1: 50 approx.



Panel - 1, 2, 3 & 4	Panel - 5, 6, 7 & 8	Panel - 9, 10, 11 &12	Panel - 13, 14, 15 & 16	Panel - 17, 18, 19 & 20	Panel - 21, 22, 23 & 24
R - I	R - I	R - I	R - I	R - I	R - I

Panel - 26 : Top of the Southern window

Panel - 25 : Top of the Northern window

Mural Paintings of Tier - V

A List of the Mural Panels

*Panel - 1

*Panel - 2

*Panel - 3

*Panel - 4

*Panel - 5

*Panel - 6

*Panel - 7

*Panel - 8

*Panel - 9

Panel - 10 : *Narayanan* and *Urdhvatandava*

Panel - 11 : *Bhadrakali* and *Ardhanarisvara*

Panel - 12 : *Subrahmanya*

Panel - 13 : *Muchukunda Chakravarti* worshipping *Lord Siva*

Panel - 14 : *Kumari Bhagavathi*

*Panel - 15

*Panel - 16

*Panel - 17

*Panel - 18

*Panel - 19

*Panel - 20

*Panel - 21

*Panel - 22

Panel - 23 : *Mahishasuramardini and Tripurasundari*

*Panel - 24

*Panel - 25

*Panel - 26

** Obliterated mural panels*



Tier - V : Over all view with *Sala* roof



***Sala* roof - closer view**



Panel - 1



Panel - 2



Panel - 3



Panel - 4



Panel - 5



Panel - 6



Panel - 7



Panel - 8



Panel - 9



Panel - 10 : "*Narayanan* and *Urdhvatandava*"



Nataraja, Melapperumballam, Thanjavur District. Accession. Number. 40-1/36 Government Museum,Chennai



Panel - 11 : *Bhadrakali* and *Ardhanarisvara*



Panel - 12 : *Subrahmanya*



Panel - 13 : *Muchukunda Chakravarti* worshipping Lord *Siva*



Panel - 14 : *Kumari Bhagavathi*



Panel - 15



Panel - 16



Panel - 17



Panel - 18



Panel - 19



Panel - 20



Panel - 21



Panel - 22



Panel - 23 : ***Mahishasuramardini*** **and** ***Tripurasundari***



Panel - 24



Panel - 25



Panel - 26

MURAL PAINTINGS OF TIER- V

The *sala* roof of teak wood rafters supports the bricks of the arched roof in the top fifth and final tier. Lime mortar is used. It is in good condition. There are floral designs painted on the rafters.

Tier-V, Panels - 1, 2, 3, 4, : Obliterated

Tier-V, Panel - 5 : *Rishi* - partly obliterated

Tier-V, Panels - 6, 7, 8 : Obliterated - However in panel - 8, the head of a person with turban and holding a staff is partially seen.

Tier-V, Panel - 9 : *Dvarapalaka* - partly obliterated

Tier-V, Panel - 10 : *Narayanan* and *Urdhvatandava*

Most of the paintings in this panel are vandalised. The label in the right side in old Tamil script is intact which reads as " ***Narayanan*** and ***Urdhvatandava***". A *Siva Gana* is blowing a conch and *muyalaka* (*apasmarapurusha*) is shown with his head raised up while *Siva* as *Nataraja* has planted his leg on the back of *muyalaka*. A *Deva* is seen seated on the left side of *Nataraja* beating the pot drum (*kudamuzha*). There is an icon in the Government Museum, Chennai documented in the Manual on Bronzes by Dr. R. Kannan IAS that is similar (*Melapperumballam*, Thanjavur District. Accession. Number. 40-1/36- displayed in the left side showcase no.3 of the mezzanine floor in the bronze gallery.) See Photo.

Tier-V, Panel - 11 : *Bhadrakali* and *Ardhanarisvara*

Bhadrakali is depicted on the left side of the panel with her attributes *sula* (Trident) and kettle drum (*Damaru*). She is shown as dancing since her right leg is lifted up. A musician is beating the drum on her left side. *Ardhanarisvara* (half man-half woman androgynous form of Lord *Siva*) is depicted on the right side of the panel. *Ardhanarisvara* is worshipped by ascetics in saffron dresses. This is *Ananda Tandava* as in *Chidambaram*. The label in the right side in old Tamil script is intact which reads as "***Bhaddirakali***" and the right as "***Aththanarissuram***" meaning ***Bhadrakali*** and ***Ardhanarisvara***. Refer *Tiruppudaimarudur Purana Nadampuri Padalam* - Stanza 18.

Tier-V, Panel - 12 : *Subrahmanya*

The face and beak of the peacock is all that is available in the lower portion of the panel painting. It is clear that the central figure is *Subrahmanya*, holding his attribute double prong (*Sakti*) in his upper right hand. Some persons confuse it as *Sani Bhagawan*. Since the bird has plumes, it is identified as a peacock. Four devotees are shown. The upper right and left devotees are shown with *Anjali hasta*; the lower right devotee is depicted as holding the *chatra* or umbrella over the head and the lower left devotee is shown as waving the *chamara* or fly whisk. All the four devotees are shown as wearing the sacred thread on their bodies and their lower garments befit that of the persons doing *puja* in the temple (Priests are called *Bhattars* even in *Siva* temples in *Venad* country even now in present Tirunelveli area).

Tier-V, Panel - 13 : *Muchukunda Chakravarti*

Siva is shown as seated on a lotus pedestal with his usual attributes and he is being worshipped by a demi-god may be *Indra* on his right side. The Emperor King *Muchukunda Chakravarti* (who as per legend had a monkey face to show a period when the human race was probably evolving from the apes; remote antiquity memories are found in Hinduism in India) is standing worshipping on his right side. These tales may be useful to modern scientists. They are being used by USA based ones but rarely by our own. The bottom portion is defaced.

Tier-V, Panel - 14: *Kumari Bhagavathi* (*Sthalapurana* of Kanyakumari).

Siva is portrayed here with his usual attributes like axe on the right upper hand and the deer in the upper left hand respectively. But the painting is vandalised. His lower right hand should be in *abhaya* (protection granting) pose while both the lower hands are not clear since most of the painting is faded or vandalized. On the other side there is a label in old Tamil script reads as "***Kumari Bhagavathi***". A lion, the mount of the *Devi* is depicted. We could visualize *Bhagavathi* is performing penance since her left leg is shown as lifted up. This depicts Kanyakumari who does penance (*tapas*) by standing on one leg on a needle to gain powers to kill *Banasura*. She remained unmarried since only an unmarried girl could kill him as per the only lacuna in the various boons for immortality that he had got. She got married at *Suchindram* to Lord *Siva*. At the top, floral decoration is seen. Partly obliterated.

Panel - 15- *Vishnu* is depicted with *chakra* in his upper right hand and *shankha* (not clear) in his upper left hand. A boar signifying *Varaha Avatara* is at the bottom (left extreme). The rest is unclear.

Tier-V, Panels - 16, 17, 18, 19, 20, 21 : Obliterated.

Tier-V, Panel - 22 : At the left bottom, a small palm tree is seen. Some boulders with may be *Subrahmanya* seated on the boulders, signifying a hill is seen. His mount, the peacock is seen next. *Muruga* (*Subrahmanya*) is depicted on top of hills usually. In this case, it could be *Palani* or *Kumaran koil* in *Kanyakumari* District.

Tier-V, Panel - 23 : ***Mahishasuramardini and Tripurasundari***

This panel has three scenes.

The first figure is standing. It is of a Goddess depicted in green colour. We can infer that it should be *Meenakshi*, the Goddess of Madurai. At the centre of the panel, Goddess *Tripurasundari* is portrayed. On the right side, it is *Mahishasuramardini* since she is holding the *sula* (the trident shaped weapon also used by *Siva*), her attribute in her hands. There is a label in in old Tamil script reads as "*Vittunu..... Tripurasundari*". The meaning may be *Vishnu Durga* / *Mahishasuramardini*. The descriptive labels have been written in old Tamil handwritten script below many of the panels.

Tier-V, Panels - 24, 25, 26 : Obliterated

CHAPTER IX
INDIAN WOOD CARVING IN GENERAL

All works of art are expressions through different media and materials. The material itself is both an aid and a barrier to its satisfactory rendering. Woodcarving is one of the decorative arts. Decorative art is defined as "art which is concerned with decoration of objects which are themselves not necessarily beautiful. Decorative art may concern itself with the treatment of architectural units, furniture, textiles or any other object which the human being feels, should not only be useful but also beautiful. Hence the object should be both useful and beautiful, but if it is of aesthetic point, then it is no longer decorative art, but falls into the category what is known as fine arts" (Birdwood, George, 1880, pp.216-230). Woodcarving is one of the ancient crafts in India. They reflect the state of human society.

In India, as in other countries, the artists have never failed to emphasize the quality of their medium and employed various techniques that are suitable to varied materials. The artists, by their familiarity with the material and long experience and constant practice in handling it attained mastery over it.

Despite its perishable nature, it has been a most important craft in almost all parts of India, and especially in South India through the ages. Though the ancient specimens of wood have not survived due to the ravages of time and climate, we have sporadic literary evidences about the use of wood. The primary reason for selecting wood is due to the ease for carving. More than this, wood was easily available and light to handle. In South India, wood was used along with other materials like stucco.

LITERARY EVIDENCE

Early Sanskrit and Tamil Literature throw ample light on the art of wood carving. In the *Rig Veda*[1] we find mention of the carpenter, e.g. *takshan* and *tvashtr*. In addition to the carpenter who was employed to make vessels of wood and household furniture, the *Ratakara* made *rathas* (Chariots). The *Rig Veda*[2] also refers to wooden buckets and large wooden sacrificial ladles[3]. The *Sukla Yajur* Veda and *Atharva Veda* also refer to wooden artefacts manufactured by the wood cutters. The *Sukla*

1. *?ig Veda* (IX.112-1) - Max Mueller, 1869.
2. *Rig (Rg) Veda* (X.101.7) - Max Mueller, 1869.
3. *Rig* (I. 84.18; I 110.6; I. 144.1) - Max Mueller, 1869.

Yajur Veda[4] refers to a large wooden soma reservoir called *drōna-kalasa*, a four cornered sacrificial cup and thrones of *Khadira* wood[5]. In Atairva *Veda*, we find mention of *Yūpas*[6]. Mention is also made of seats of *Audumbara* wood[7].

The *Grihya Sūtras* refer to the articles made by the carpenters which were needed for sacrificial purposes, such as ladles (*Srukh*, *sruva*, *dhruva*). The *Āsvalāyana Grihya Sūtra*[8] refers to *Patri*[9], *agnihotravahavani, darbi, upabhrta* (a type of ladle), *sphaya* (Sword) etc., *Panini* refers to the carpenter by the term *Taksha* and mentions that he played an important role in the rural economy[10].

The *Ramayana* refers to specialised carpenters[11] and the manufacture of boxes (*petika*)[12] and of artificial hills (models for children to play) made of wood[13]. It also refers to the images of birds, horses, serpents and of Goddess *Lakshmi* with her elephants carved on the aerial chariot of *Rāvana*[14]. In the *Kamasutra* of *Vatsyayana*, wood carving (*Takshanam*) is mentioned as one of the sixty four arts[15]. *Mudrārākshasa* of *Visākhadatta*[16] mentions that *Chanakya* mobilized all the carpenters of *Pataliputra* to prepare the palace and the city gates for the entry of Chandragupta during the time of his coronation. They are also referred to as decorating the palaces and gates with beautiful carvings.

According to *Āgamas* and *Silpasāstras*, four heavenly architects, *Visvakarma, Maya, Tvashtra* and *Manu* sprang from the four faces of *Brahma*. Their sons are called *Stapati, Sūtragrāhin, Vārdhaki* and *Taksha* respectively. The *Stapati* is called the Chief Architect. *Sūtragrāhin* is the expert in drawing and he is the guide of *Vārdhaki* and *Takshaka*. *Vārdhaki* is an expert in design and painting. *Takshaka* is an expert in carpentry.

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4. *Sukla Yajur Veda* (VII. 29; VIII. 42; XIX. 27) - Max Mueller, 1869.
5. *Sukla Yajur Veda* (VIII. 33: X. 26) - Max Mueller, 1869.
6. *Atarva Veda* Sacrificial Posts VII. 30: XII.1.33: XII.3.33. - Max Mueller, 1869.
7. *Aitareya Aranyaka* I.1.2.4.10. - Keith, Arthur Berriedale, (1909)
8. *Asvalayana Grhya Sutra* IV.3.5.6- Oldenberg, Dr. H. (1886)
9. *Asvalayana Grhya Sutra*. IV.3.4.10 - Oldenberg, Dr. H. (1886)
10. *Panini*. V.4.95; III.1.76; III.3.80 - Vasu, Sirisa Chandra,(1897)
11. *Ramayana Ayodhyakanda* 83rd *Sarga* - Griffith, R.T.H. (1870-1874)
12. *Ramayana Ayodhyakanda* 36,37 *Sargas*. - Griffith, R.T.H. (1870-1874)
13. *Sundara kanda* - 6th *Sarga*. - Griffith, R.T.H. (1870-1874)
14. *Sundara kanda* 7th *Sarga*. - Griffith, R.T.H. (1870-1874)
15. *Kama Sutra* - Ch.III.P.23. - *Vatsyayana* (2009)
16. *Mudrarakshasa*- Act II. P.56 - *Dhruva,* (1923)

References in early Buddhist literature to skilled carpenters engaged in carving wood and constructing wooden buildings suggest that carpentry attained a high degree of perfection during this period[17].

In Tamil literature, we have a lot of references to the use of wood. *Taccan* in Tamil is a corruption of the Sanskrit word *Taksha*. *Sangam* literature refer to him as *Takkan*. It comes from the root *'tak'* to chip - *Takkan*. *Ilampooranar* in his commentary on *Tolkappiyam* says that derivation of the word *Taccan* is functional. *Tirukkural* has a reference to Chariot. *Ahananuru* and *Purananuru* have numerous references to chariots. In *Perumbanatruppadai* of *Pattupattu* collection *Kadiyanur Uttiramkannanar* refers to wooden cars with carvings which were driven by young boys; and in *Nedunalvadai* we hear of a cot made of ivory.

SELECTION OF WOOD:

In a few *puranic* and *agamic* texts, details regarding the mode of selection of wood for ceremonies are elaborately given. Dr. Jithendranath Banerjee in his " Development of Hindu Iconography" has dealt at length about this. Mention may be made of *Varahamihira's Brhatsamhita*, *Visnudharmottara* and *Bhavishyapurana* which deal with various ceremonies for procuring wood for images etc.. Chapter 58 of *Brhatsamhita* affirms that the *Stapati* should choose an auspicious day for entering the forest for procuring the wood and enumerates a list of trees which he should avoid. This includes " trees which grow in cremation ground, by the side of the roads, near the temples, or on ant-hills, in the gardens and hermitages, *chaitya* or *Stala Vrikshas*, those growing by the confluence of the river, or which are planted by human hand, extremely bent ones, trees grown very close to other trees or overgrown with creepers. Trees struck by lightning or broken by storms, falling by themselves or damaged by elephants, dried or burnt trees or those on which bees make their hives". It further clarifies that "wood for carving reliefs should be chosen on the basis of four fold divisions of the society. The images to be set up by the *Brahmins* are to be made of deodar, *chandana*, *sami* and *madhuka*; those to be made by the *Kshatriyas* should be of *arishta, ashvatta, khadira, bilva* and *jivaka*, *simdhuka* and *syandana* etc., After the selection the carpenter should mark off all the trunk of the tree and different sections of the image he desires to carve. It also further states that the sculptor should pray to many minor gods like manes, *Rakshasas, Nagas, Suras, Ganas, Vinayakas* and propitiate the

17. *Jataka* II 18; IV 153,159.

tree with offerings before cutting the trunk”. Then it also gives from which direction the sculptor should start cutting. He should start from north-east corner and proceed on the right side with the blade of his axe coated with honey and butter.

Visnudharmottara also gives such details in procuring wood in the Chapter on *Devalayarta Daruparikshanam*.

ARCHAEOLOGICAL EVIDENCE

Historians have noted that the palaces of the great Maurya King Chandragupta at *Pataliputra* which surpassed in splendour the royal residences of the *Susa* and *Ekbatana* were all made of wood. The antiquity of wood is further established by excavations of the *Maurya* period carried out by the Archaeological Survey of India which has unearthed remains of wood structures erected on a number of massive teak wood platforms[18]. Recent discoveries and studies have revealed that the principal image of worship in the central cell of the temple was carved of wood in South India until as late as seventh century AD. Of many significant finds in the excavations at *Nagarjunakonda* are the remains of the brick shrine *Astabhujaswami* assignable to the 3rd - 4th Century AD and a lime stone slab with a noteworthy slot for the insertion of the base of a wooden carving[19]. The *Astabhujaswami* was carved in *audumbara* wood (fig wood). This wood is the preferred material in many agamas and *shilpa* texts post 15th Century AD.

Till the first half of the 7th Century AD, i.e., the days of the famous *Pallava* rulers, *Mahendra Varman* I and *Narasimha Varman* I, either a wooden relief set on the platform against the back wall, or a stucco image was the main object of veneration which is evident from early Tamil literature. Later on stone replaced this medium. *Sri K.R.Srinivasan* while writing on the *Pallava* Cave Temples says that, “even today many of the great temples have their principal deities in worship in the *garbhagrha* made of stucco e.g. The *Ranganatha* in Srirangam; the *Anantapadmanabha* is made with small *Salagrama* stones bound with paste in *Tiruvananthapuram* called *Kadusarkkarayogam* or of wood e.g., in the *Vishnu* Temple at *Tirukkoilur* and the earlier image of *Attivaradan* of the *Varadarajaswami* of *Kanchi*, which is kept inside the tank to be taken out periodically every 40-60 years. *Kadu Sarkkara Yogam* has a tree part as the skeleton. The trees used are sandalwood, Deodar and *Karunjali* (*Acaia Catechu*).

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18. *Annual Report*, ASI 1912-13 p.76.

19. *Indian Archaeology*, A Review 1958-59, p.8

The six ingredients of the mixture are 3 parts of *Kundrikkam* (*Boswelliz Serrata*), 5 parts of Gulgulu (*Commiphora Mukal*), one part of jaggery, eight parts of *Chenchalyam* (resin of *Shorea Robusta*) and 3 parts of *kavi* earth (red lumber stone or red ochre). "*Mahendra* and *Mamalla* could not, therefore, make the principal images in the sanctum of their temples, in stone, even as bas-reliefs on the wall. As such, all these cave temples have empty shrines with tell-tale trace of the original painted image on the wall, or with small platforms for brick and stucco images on the hind wall, or with square or rectangular depressions on the hind wall of the sanctum for the insertion of carved wooden plaques"[20]. Wood was largely used for construction of shrines and other structures. This is evident from an inscription of *Mahendra Varman* at *Mandakapattu* in South Arcot Dt., The Sanskrit inscription says King *Vichitrachitta*(a title of *Mahendra Varman*) constructed a temple for the first time for the Hindu Trinity of Gods without the use of usual constructional materials like brick, timber, metal and mortar.

"*Etadanishtakam-a-druma(m-a-to)-ham-asudham(vicitraci)ttenanirmapitam- nrpe(na) Brahma-E-svara_Visnu-Laksitayatanam*"[21]

Alberuni in *Indica* speaks of a famous gem studded *Surya* image of wood widely worshipped in Kandahar or Peshawar. This image was later destroyed after the advent of Islam. This shows clearly that wood was used largely for temple architecture. With the advent of stone for architecture and sculpture, the wood carver transferred his skill for aesthetic pleasure. Most of the large temples of the *Siva* and *Vishnu* in Tamil Country have wooden cars which are otherwise mobile shrines. "The God of the temple moved out like a monarch in processions (*utsavas*) with all his temple paraphernalia transferred to a wooden counterpart (wooden car), the *ratha* which in shape simulated the stone *vimana* over the *garbhagriha* and the variety of stone sculpture and imagery also changed into the medium of wood and came to be fixed up on all the *ratha's* sides[22]".

" In *Chola* inscriptions we hear of temple cars, the broadening of roads for their movement and the making of donation for conducting car festivals. In a tropical country with a humid climate a wooden car will hardly last for more than two hundred years and especially so when it is kept on a roadside freely exposed to destructive agencies like white ants and rats. This accounts for the total absence of any wooden carving which could be indisputably assigned to the period before the

20. *Journal of the Madras University*, "Some aspects of Religion as revised by Early Monuments and Literature of the South" Vol. XXXII, No.1 (Sec .A. Humanities, 1960,P.141). South Indian Wood Carving: V.R.Mani.

21. *Epigraphica Indica XVII*, pp. 14-17;

22. *South Indian Inscription XII*. No. 12.

17th Century at the most".[22] But this is not fully true as evidenced by the wooden idol of *Trivikrama* (*Dehaleeswara*) in Tirukkoilur.

Wood Carvings of South India, occupied an unique place in the sphere of decorative art. Since a temple car is the most important among the *vahanas*, artists bestowed their attention in decorating them with finely carved scenes from epics and *puranas*.

The *Manasara*, a treatise on architecture deals in a chapter titled *'Rathalaksana Vidhana'* regarding the construction of a temple car. It also mentions the kind of wood to be used for making different parts of the car. Generally *Illuppai* (*Bassia Saphotacaec*) is invariably used. Usually the temple car has five layers from bottom to top. They are known as *Upapitam* (Below basement), *Adhistanam* (Basement), *Nadhakam* (just above basement), *Devasanam* (base for deity) and *Simhasanam* (the throne of the deity). All these parts will have exquisite carvings.

22. *South Indian Inscription XII*. No. 12.

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CHAPTER - X

WOOD CARVINGS IN THE *GOPURA* OF THE *NARUMPOONATHASWAMI* (*SPHUTARJUNA*) TEMPLE, *TIRUPPUDAIMARUDUR*



Most of the wood carving is in bas relief but a few are *in the round*. Three dimensional is described as 'in the round' in archaeological jargon.



W.C. Tier-I - 1



W.C. Tier-I - 2



W.C. Tier-I - 3



W.C. Tier-I - 4

WOOD CARVINGS OF TIER - I

W.C. Tier-I - 1 - Three foot soldiers are killing a leopard with their spears. They are wearing simple headdress. The upper part of their body is naked. They are wearing simple lower garments.

W.C. Tier-I - 2 - Two dancers and a musician are shown here. In the left corner, a female dancer is dancing while in the right corner, the male dancer is depicted with *Garuda* mask. The musician is playing an instrument consisting of a large circular frame over which the skin of an animal is fixed on one side; it is played with bare hands. (The most common class is the tribal folk *daff* (also *dafli* or *dappu*) which includes the *ghera* (Rajasthan), *tappattai*, *tappate* / *tappata* in the south, the *chengu* (*Orissa*). Other frame drums include the simplest *sooryapirai* and the *chandrapirai* of the south; the *khanjari* (of the north) or *kanjira* (of the south).

W.C. Tier- I - 3 - A horse rider is riding a horse which is fully decked, with his sword in his right hand and holding the rein with his left hand. His left foot is kept on the stirrup.

W.C. Tier I - 4 - Four *Rishis* are depicted in this carving. (L to R) The first one is seated cross legged with a manuscript in his left palm and a stylus in his right hand as if writing. The second one is seated keeping his right hand on his *danda* (staff) and looking at something kept on a small stool. The third one is seated with his hands in *Anjali*. The fourth one is seated with his left palm on his left thigh and his right hand is in the pose of teaching.



W.C. Tier-I - 5



W.C. Tier-I - 6



W.C. Tier-I - 7



W.C. Tier-I - 8

W.C. Tier-I - 5 - A dancing scene is depicted. (L to R) The first one is a musician playing an instrument consisting of a large circular frame over which the skin is fixed; it is played with bare hands. Three dancers are dancing in various poses in the middle while the last one is a singer who sings and keeping a one stringed instrument *Ektar*. This is a simple folk instrument. It may be the oldest stringed instrument in the Indian subcontinent. The *ektar* is described in ancient Sanskrit texts as the *ekatantrivina*, literally the "one stringed lute". It is leaning on his left shoulder. All the dancers are well dressed and the musician and the singer are wearing a simple headgear.

W.C. Tier-I - 6 - In this woodcarving, (L to R) we see three Portuguese soldiers wearing close fitting trousers, long-sleeved tunics without collars. They are wearing cloth belts tied around their waist with a fine knot, with two broad ends hanging in the front. Two of them have a dagger tied to the belt and carry handguns on their shoulders. The third one is keeping his hands on the sword, the sharp end of which is kept down. All the three are seen arguing with their leader who is seen seated on a chair. His right leg is kept on the chair while his left leg is hanging down. The sole of his left foot is fixed on a footrest.

W.C. Tier-I - 7 - A leopard is depicted as relaxing. A lion is running with its tail twisted. One paw is outstretched.

W.C. Tier-I - 8 - A bard is seen singing with cymbals in his hands.



W.C. Tier-I - 9



W.C. Tier-I - 10



W.C. Tier-I - 11



W.C. Tier-I - 12

W.C. Tier-I - 9 - (L to R) A sage with his legs like a tiger holding a staff across his head and a soldier with a club in his right hand. He is seen wielding his club across his head while his left hand is kept on his left leg which is slightly bent. The sage may be identified as *Purushamruga* and the soldier as *Bhima*. *Bhima* is chased by *Purushamruga*. Refer the story in *Mahabharata* - see W.C. Tier- I - 29 and II - 4 below.

W.C. Tier -I - 10 - This wood carving shows the infantrymen paid minute attention to the training of their bodies and are practising with their swords. Here two skilful swordsmen (centre) actively engage in attack and defence. Two other infantrymen are witnessing the practice keenly, holding their swords in their right and left hands respectively at the ends.

W.C. Tier-I - 11 - There are several panels of dancers - Male and female dancers are carved on the wooden pillar faces. Here one such scene is depicted. Two female dancers (centre and right) are with their hair oiled and combed in a knot. They are wearing lower garments wrapped around the legs, with a full cloth hanging in front. They are seen wearing breast bands or a kind of decorated piece of cloth and shoulder scarves. They are fully decked with ornaments on their neck, arms and feet. A musician (extreme left) is playing an instrument consisting of a large circular frame over which the skin is fixed on one side; it is played with bare hands.

W.C. Tier-I - 12 - Two *Rishis* are depicted here. The first one is standing holding a *kindi* in his right hand and raising his left hand above his head. The other one may be his guru, seated on a pedestal with his left leg folded and kept on his seat and hanging his right leg down. His right hand is portrayed in *upadesa mudra* (teaching posture) and holding his *danda* (staff) in his left hand. The flag appears to be square similar to those of the *Vaishnava* saints.



W.C. Tier-I - 13



W.C. Tier-I - 14



W.C. Tier-I - 15



W.C. Tier-I - 16

W.C. Tier-I - 13 - A hunter is seen shooting an arrow and killing a deer which is shown standing on its hind legs. The hunter is holding his bow in his left hand and his right hand is portrayed in the attitude of shooting an arrow. The face of the hunter is unfortunately mutilated.

W.C. Tier-I - 14 - A Dancing scene is depicted here. (L to R) A musician is playing an instrument consisting of a large circular frame over which the skin is fixed on one side; it is played with bare hands. A singer is seen next to him standing with a single stringed instrument. She is holding the instrument in her right hand and her left hand is raised above. Male and female dancers are dancing next to them.

W.C. Tier-I - 15 - A *hamsa* bird is standing behind a *yali* with its plumes. It is a bracket figure.

W.C. Tier-I - 16 - Here four *rishis* are depicted. Two *rishis* at the extreme ends are standing with their hands in *Anjali*. They are holding the *danda* (staff) on their right and left shoulders respectively. The second one from left is seated cross legged. He is holding a manuscript in his left palm. His right hand is kept on his right thigh. The *Rishi* next to him is also seated cross-legged and his right hand is in the attitude of *upadesa* (teaching posture). His left hand is kept on his left thigh, slightly different from a similar panel above (W.C. Tier-I - 4).



W.C. Tier-I - 17



W.C. Tier-I - 18



W.C. Tier-I - 19



W.C. Tier-I - 20

W.C. Tier-I - 17 - A bird-trapper is carved as bent and holding the chick in his right hand and luring a crane. He has a net bag hanging on his right shoulder. He is wearing a simple lower garment. He is wearing a cloth belt tied around his waist with a fine knot, with two broad ends hanging in the front. A small dagger is tied to the belt. His hair is combed upwards and tied with a band of cloth.

W.C. Tier-I - 18 - A foot soldier is carved with a sword in his right hand and a shield in his left hand. He is wearing a knotted turban on his head. He is wearing a simple lower garment. He is wearing a cloth belt tied around his waist with a fine knot, with two broad ends hanging in the front. The pose seems to be from *kalaripayattu*, the martial art of Kerala.

W.C. Tier-I - 19 - A dancing scene is carved. A musician is playing an instrument consisting of a large circular frame over which the skin is fixed on one side; it is played with bare hands. Next to him a female dancer in the attire of *Kathakkali* dancers is dancing. She is holding a scarf in her right hand. She is wearing *patrakundalas* in her ears. Her hair is like a *kesa pasa* (flat braid). A bard (female) is carved next to her holding a single stringed instrument with her left hand.

W.C. Tier-I - 20 - A musician is playing an instrument consisting of a large circular frame over which the skin is fixed on one side; it is played with bare hands. He is wearing a simple lower garment. He is wearing a cloth belt tied around his waist with a fine knot, with two broad ends hanging in the front. He is wearing a knotted turban on his head.



W.C. Tier-I - 21



W.C. Tier-I - 22



W.C. Tier-I - 23

W.C. Tier-I - 21 - Dancing Troupe consisting of two musicians, a dancer and a singer is depicted in this carving. (L to R) The first musician is playing an instrument consisting of a large circular frame over which the skin is fixed on one side; it is played with bare hands. He is wearing a simple lower garment. He is wearing a cloth belt tied around his waist with a fine knot, with two broad ends hanging in the front. He is wearing a knotted turban on his head. The dancer is depicted next to him. He is wearing *makuta* (crown) on his head. He has a bow and arrow. He sports a beard. He appears to portray the role of a king. His lower garment is pleated in the front. Another musician is playing a drum. Both the musicians have peculiar moustaches. A female singer is standing next to him. Her hair is well oiled and combed in the *dhammilla* (bun) fashion.

W.C. Tier-I - 22 - A snake charmer is depicted here. He is seated with his right leg folded and kept on the ground while his left leg is bent and raised up with the toes alone touching the ground. He is holding and playing a *magudi* (A musical instrument used by snake charmers. It is called *Punji* in North India. A bottle gourd attached to a double cane pipe is cut in reeds. While one of the pipes gives the basic tonic, which it produces in a constant drone, the other pipe is able to play the tune. This pipe has finger holes that can be stopped just as in a flute. The wind that enters is blown out through the other end of the bottle gourd. Its sound is melancholy and is normally tuned to the *Punnagavarali* raga (tune) of South Indian *Carnatic* music. This raga is said to attract serpents.). A snake is coming out of its basket and is looking at the snake charmer.

W.C. Tier-I - 23 - This is one of the mythological stories from the epic *Mahabharata*. The story is depicted in the painting. It is painted in the first tier in detail. (*Arjuna's* penance for begetting *pasupatastra* from Lord *Siva* - Chapter - IV, Tier-I, Panel - 14). (L to R) *Rishi Dadichi* is standing. He is holding his *danda* (staff) leaning on his right shoulder. His left hand is portrayed as *suci mudra* (pointing something). Next to him, *Arjuna* is standing on one leg and keeping his hands in *anjali* above his head. His hair is depicted as dishevelled. A deer is shown behind him. Lord *Siva* in the guise of a hunter is standing near him with a bow in his left hand. He is holding an arrow in his right hand. *Parvati* (hunter's wife) is standing with her son *Muruga* in her left hip and holding a lizard by its tail in her right hand.



W.C. Tier-I - 24



W.C. Tier-I - 25



W.C. Tier-I - 26



W.C. Tier-I - 27



Similar headgear (Acc No. 1627/1894 - Anthropology) and sword (Acc No. 2053/1894 - Anthropology) at the Government Museum, Chennai



W.C. Tier-I - 28

W.C. Tier-I - 24 - A foot soldier is fighting with a leopard. He is wearing a simple lower garment. He is wearing a cloth belt tied around his waist with a fine knot, with two broad ends hanging in the front. He is wearing a knotted turban on his head. He is having knife in his left hand and a dagger in his right hand with which he is attacking the leopard.

W.C. Tier-I - 25 - Lion bracket in which a *gana* figure is holding a club in his left hand and the right hand is kept on the right hip. His hair is arranged in a *jatabhara* (hair shaped like a fan) type.

W.C. Tier-I - 26 - A foot soldier with a sword in his right hand and shield in his left hand is carved in this panel. He is wearing a cloth belt tied around his waist with a fine knot, with two broad ends hanging in the front. He is wearing a skull cap with hangings over the sides of the face completely covering the ears. See photo of artefacts from the Anthropology Section of the Government Museum, Chennai.

W.C. Tier-I - 27 - Foot soldiers are practicing martial drill. The first two soldiers are practising with sticks (*silambattam* in Tamil). The other two are practising with daggers.

W.C. Tier-I - 28 - Lion bracket in which a *gana* figure is holding the base with his right hand. The left hand is kept on the left hip. His hair is arranged in a *jatabhara* type.



W.C. Tier-I - 29



W.C. Tier-I - 30

W.C. Tier-I - 29 - *Purushamruga* (especially sculptures from more recent centuries, are lions from the waist down, and fully human from the waist up. Some are depicted as *rishis* or seers, having a beard and with their hair knotted on the top of their heads). Here he is with a club in his right hand. His left hand is kept on the floor for support.

In South India, the "sphinx" is known as *purushamruga* (Sanskrit) or *purushamirugam* (Tamil), meaning "Human-Beast". It is found depicted in sculptural art in temples and palaces where it serves an apotropaic purpose, just as the "sphinxes" in other parts of the ancient world. It is said by the tradition, to take away the sins of the devotees when they enter a temple and to ward off evil in general. It is therefore often found in a strategic position on the *gopuram* or temple gateway, or near the entrance of the Sanctum Sanctorum.

Male *purushamruga* or Indian sphinx guarding the entrance of the *Shri Shiva Nataraja* temple in *Chidambaram*

The *purushamruga* plays a significant role in daily as well as yearly ritual of South Indian *Shaiva* temples. In the *shodhasha-upakaara* (or sixteen honors) ritual, performed between one to six times at significant sacred moments through the day, it decorates one of the lamps of the *diparadhana* or lamp ceremony. And in several temples the *purushamruga* is also one of the *vahana* or vehicles of the deity during the processions of the *Brahmotsava* or festival.

In Kanya Kumari district, in the southernmost tip of the Indian subcontinent, during the night of *Shivaratri*, devotees run 75 kilometres while visiting and worshiping at twelve *Shiva* temples. This *Shiva Ottam* (or Run for *Shiva*) is performed in commemoration of the story of the race between the Sphinx and *Bhima*, one of the heroes of the epic *Mahabharata (Wikipaedia)*.

W.C. Tier-I - 30 - A king is depicted holding a bow in his left hand and an arrow in his right hand. The tip of the arrow is kept down touching the earth. He is wearing a *kiritamakuta* (Crown) on his head.



W.C. Tier-I - 31



W.C. Tier-I - 32



W.C. Tier-I - 33



W.C. Tier-I - 34



W.C. Tier-I - 35

W.C. Tier-I - 31 - In this carving (L to R) a king is seated on his seat with his right leg hanging down and his left leg crossed over the right leg. He is resting his back on the bolster behind by keeping his right hand over it. He is wearing a long sleeved tunic without collar. He is wearing a conical mitre (*Colae*). A dignitary is standing before him in supplication. His right hand is kept near his mouth and his left hand is hanging down. He is slightly bent and hearing what the king says. He is also wearing a long sleeved tunic without collar. Another dignitary in the same costume is standing behind with a sword in his left hand. The fourth one is standing holding a spear on his left shoulder. A *kindi* (water vessel with a bulbous body and tubular water chute) and a betel leaves box are kept under the seat of the king.

W.C. Tier-I - 32 - Lion bracket with two monkeys behind. The second monkey is seated, holding a fruit in its palms and tasting it. The first monkey is standing keeping its hand on the head of the second monkey.

W.C. Tier-I - 33 - Two *rishis* are worshipping Lord *Siva* in the form of a *Linga*. The *rishi* standing in the left side is holding a *deepaharati* (a three tier pyramid shaped lamps lit with wicks) in his right hand. This worship is performed at fixed times during the day called *Kaala Pooja*. The other *rishi* is shown in *Anjali* pose. The *danda* (staff) is leaning on his left shoulder.

W.C. Tier-I - 34 - Two *rishis* are shown in this carving. The first one is standing. His hands are in *Anjali* posture. The *danda* (staff) is leaning against his right shoulder. The second *rishi* is seated on a pedestal. He has a manuscript in his left palm and his right hand is portrayed in the attitude of *upadesa mudra* (teaching posture).

W.C. Tier-I - 35 - The *kathakali* dancers are dancing here. The first one from the left may be a bard singing songs. The second one has a scarf in his left hand. The third prominent dancer has a bottle gourd type musical percussion instrument. The third and fourth figures have one hand raised.



W.C. Tier-I - 36



W.C. Tier-I - 37



W.C. Tier-I - 38



W.C. Tier-I - 39



W.C. Tier-I - 40

W.C. Tier-I - 36 - Lion bracket with a human figure behind, keeping his left hand as if he is holding the base. His right hand is kept on his right thigh.

W.C. Tier-I - 37 - A high dignitary is carved here. He is wearing a conical crown (*karanda makuta*) on his head. He is fully ornamented. He is holding a bow in his left hand and an arrow in his right hand.

W.C. Tier-I - 38 - Here also an archer is depicted. He is wearing a conical *kiritamakuta* (Crown) on his head. He is holding a bow in his left hand. He is pulling an arrow with ease using only two fingers from the sheath at his back.

W.C. Tier-I - 39 - The *kathakali* dancers are dancing here. (L to R) The first musician is playing an instrument consisting of a large circular frame over which the skin is fixed on one side; it is played with bare hands. He is wearing a simple lower garment. He is wearing a cloth belt tied around his waist with a fine knot, with two broad ends hanging in the front. He is wearing a knotted turban on his head.

The central figure is a *kathakali* dancer. She is wearing a lower garment wrapped round the legs, with pleats hanging in front. She wears breast bands or a kind of decorated piece of cloth and shoulder scarves. She is fully decked with ornaments on the neck, arms and feet befitting the role she is playing. The third is a man wearing a long sleeved tunic without collar. He is wearing a simple lower garment. He is wearing a cloth belt tied around his waist with a fine knot, with two broad ends hanging in the front. He wears a knotted turban on his head.

W.C. Tier-I - 40 - Lion bracket with a monkey looking behind. It wears a hat.



W.C. Tier-I - 41



W.C. Tier-I - 42



W.C. Tier-I - 43



W.C. Tier-I - 44



W.C. Tier-I - 45

W.C. Tier-I - 41 - Subjugation of *Kaliya* is depicted here. *Krishna* is portrayed as a child dancing on the body of *Kaliya*, serpent king, holding its tail with his left hand. Usually *Kaliya* will be represented as a five hooded snake over which *Krishna* will be dancing with his right foot planted on the hood. Here in this carving the snake is portrayed as coiled within which *Krishna* is depicted as dancing.

W.C. Tier-I - 42 - Four deers are depicted with a single head. The skill of the wood carver is proved.

W.C. Tier-I - 43 - Floral depiction - two lotuses carved.

W.C. Tier-I - 44 - Martial dancers having various types of arms are portrayed.

W.C. Tier-I - 45 - Lotus stylised - Floral depiction

W.C. Tier-I - 46 - Three foot soldiers are killing a leopard with their spear and swords. They are wearing a simple headdress. The upper part of their body is naked. They are wearing a simple lower garment. They wear a cloth belt tied around their waist with a fine knot, with two broad ends hanging in the front. The two on the left are wearing mitres while the one on extreme right wears hair tied in a tuft like a *Tampuran* (Kerala male royal).

W.C. Tier-I - 47 - Martial dance (*kalari payattu*) is depicted in this carving. Shield and sword are seen in the hands of two dancers while the third wears a *mridangam*.



W.C. Tier-I - 46



W.C. Tier-I - 47



W.C. Tier-I - 48



W.C. Tier-I - 49



W.C. Tier-I - 50

W.C. Tier-I - 48 - A dancer and a singer are depicted in this carving. The female singer is singing with *ektar* instrument lying on her right shoulder.

W.C. Tier-I - 49 - Depiction of male and female dancers dancing.

W.C. Tier-I - 50 - Depiction of a female dancer.

W.C. Tier-I - 51 - Male and female *kathakali* dancers dancing.

W.C. Tier-I - 52 - *Devi* as *Rajajeswari* seated on a rectangular pedestal with her right leg bent and kept on the seat. Her left leg is hanging down. Her left hand is kept on the handle of the seat. She is holding a bow made of sugarcane. Two *rishis* are standing on either side of her. The *rishi* standing on her right is portrayed as holding his hands in *anjali*. The *rishi* standing on her left side is holding a *danda* in his left hand. His right hand is portrayed in *Vismaya*.

W.C. Tier-I - 53 - *Devi* as *Durga* (without the usual attributes) is portrayed as seated on a deer. She is holding a flower in her right hand. She is identified as *Durga* since she is known as "*Paikalaippavai*" in early *Sangam* literature and her vehicle is deer. Two *rishis* are standing in the attitude of worshipping her. The *rishi* standing on her right side is shown as holding his hands in *anjali* above his head. The other *rishi* is holding his hands in *anjali*.

W.C. Tier-I - 54 - *Devi Sarasvati* is seated on a rectangular pedestal. Her left leg is bent and kept on the seat. Her right leg is hanging down. She is holding her *Vina* in her hands. Two *rishis* are portrayed as standing on either side of the goddess. They are holding their hands in *anjali* above their head.



W.C. Tier-I - 51



W.C. Tier-I - 52



W.C. Tier-I - 53



W.C. Tier-I - 54

W.C. Tier-I - 55 - This design shows a pair of *Naga* heads at the top and bottom with a square and lotus in the centre. There is a square design like a *kolam* in the middle.

Mundane explanation

The *kolams* depict either one snake or several gracefully coiled serpents. Their tails are entwined into a skilful maze. It resembles the *sikkukolam* made up with one or several continuous lines intersecting themselves forming knots. Certain local beliefs see in these uninterrupted delineations an efficient charm against malevolent forces and evil eye. Temple sculptures formed by a unique or several never-ending lines which crisscross themselves develop sometimes into complex and recurring patterns. The meeting points of the entwined lines are knots. (Tadvalkar, N, 2012). *Nagas* are symbols of fertility (Ferguson, 1878), (Vogel, J. PH, 1926; reprint 1998).

Knots display mixed messages; they represent constraints, complications or union of two beings, a social link or a cosmic link.

The geometrical figures such as the point, straight line, circle, triangle and square, have a symbolic value in representing the basic energies of the universe. They can be combined in increasing complex figures to represent particular forces or qualities embodied in some aspect of creation, evolution or dissolution. A knot is a complex symbol embracing several important meanings mainly related to the idea of tightly closed link. There are two types of knots and bonds. (a) those which are beneficent and a protection against wild animals, illness and sorcery and against demons and death and (b) those employed as a form of 'attack' against human enemies. The first type applies to the knots drawn in *rangoli*, especially in the *kolams* of Tamil Nadu. *Granthi* or the endless knot is one of the *ashtamangala* symbols of Buddhism. These patterns are frequently found in temples of South India like the *gopura* walls of the *Siva* temple at *Acharapakkam* village about 100 kms south of Madras.



W.C. Tier-I - 55

Higher philosophical Explanation

The lowest panel in the pillar near the *Adhishtana* is usually longer than the other two parts in a three part pillar. The designs shown in this panel and the two below are common to Jainism, Buddhism and Hinduism. This is called *nagabandha kushasana* with lotus and *naga* heads at the top and bottom. The *naga* seat is prescribed for penance.

W.C. Tier-I - 56 - The design has no beginning and end; it is a perfect square.

This is a pure *Kushasana* - seat made of *kusha* grass. (*Kusha* - Sanskrit for the sacred grass. (*Desmostachya bipinnata*) - a grass with long pointed stalks used in India at certain religious ceremonies, commonly called *darbha* by *Brahmins*. It is a *kolam* with no ends i.e. a maze at the mundane level. This signifies protection from evil as a *Kolam*.

W.C. Tier-I - 57 - The design has no beginning and end and is a perfect square. It has a lotus flower in the centre. This is also a type of *Kushasana* with a lotus in the centre. The *Bhagavat Gita* Canto 6 Verse No.11 prescribes this seat for those doing penance. The seat has three layers; first is *Kusha* grass to keep away insects etc and make it pure; next deer skin so that the sharp grass will not pierce the skin; the top layer is of cloth usually cotton so that it is soft. The lotus in the centre signifies the concentration of the mind since the lotus bud does not let anything to go in. Also, the thousand petalled lotus - the *Sahasrara*, or white lotus, is located either at or slightly above the top of the head. When the *Kundalinishakti* rises to this level, universal consciousness is achieved.



W.C. Tier-I - 56



W.C. Tier-I - 57

WOOD CARVINGS OF

TIER - II



W.C. Tier-II - 1



W.C. Tier-II - 2



W.C. Tier-II - 3



W.C. Tier-II - 4

WOOD CARVINGS TIER-II

W.C. Tier-II - 1 - Coiffered ceiling and mural painting panel, second tier. The details of painted panels are available in the catalogue in the mural paintings section (Chapter - V) of this book.

W.C. Tier-II - 2 - Martial dancers; the figure on the right is a bard with an *Ektar* musical instrument.

W.C. Tier-II - 3 - Goddess *Sri Lakshmi* is depicted as seated on a pedestal. She has lotus flowers in her upper hands; her lower left is portrayed as *varada* (boon bestowing) and lower right is in the attitude of *abhaya* (protection). She is wearing a simple *kiritamakuta* on her head and *patrakundalas* in her ears. She wears shoulder tassels, three rows of necklaces.

W.C. Tier-II - 4 *Bhima* went to the north to invite the *Purushamruga* to attend his brother *Yudhishthira's* coronation at the Vedic *Rajasuyayagna* (sacrifice). The *Purushamruga* challenged *Bhima*. He had to run ahead of the *Purushamriga* so as not to disturb its devotion for *Shiva*. The *Purushamruga* would eat *Bhima* if he caught him. But the *Purushamriga* was *Manovega* as fast as *Manas* or thought and in spite of *Bhima's* strength soon began to overtake him. Lord *Krishna* who had foreseen this had given *Bhima* twelve *lingas* and told him to throw one over his shoulder whenever the *Purushamruga* came too close. As *Bhima* threw *linga* after *linga* over his shoulder they turned into *Shiva* temples. The *Purushamruga* stopped to offer worship to *Shiva* every time a temple appeared before him, but still he gained on *Bhima*. As *Bhima* crossed the boundaries of the kingdom with one leg the *Purushamruga* caught him and claimed his life. *Yudhishthira* gave a judgment that half of *Bhima's* body belonged to the *Purushamruga*. Impressed with *Yudhisthira's* sense of *dharma*, or justice, the *Purushamruga* gave up his claim and attended the *Rajasuya*. In this panel the figure on the left is like *Hanuman*; the centre figure is *Purushamruga* and the one on the right is *Bhima*. Both *Bhima* and *Hanuman* are sons of *Vayu* - *Vayu Putras*. *Hanuman* is shown aiding *Bhima*. *Hanuman* belongs to the *Ramayana* world period *Treta Yuga* while *Bhima* belongs to a subsequent world period *Dwapara Yuga*. *Hanuman* has a bell in his left hand and probably a bough in his right hand.



W.C. Tier-II - 5



W.C. Tier-II - 6



W.C. Tier-II - 7



W.C. Tier-II - 8

W.C. Tier-II - 5 - A horse rider is riding a fully decked horse with his left hand holding the reins and sword in his right hand. He is fighting with a foot soldier. A sword is hanging in a cloth belt tied to his hip with its sheath. A foot soldier is fighting with a sword in his right hand and holding a shield in his left hand. Another foot soldier is fighting beneath with a sword and shield.

W.C. Tier-II - 6 - A sage (may be *Agastya* since he is short and has a pot belly) is depicted as walking with his *danda* (staff) in his right hand which is leaning against his right shoulder. He is holding a water vessel in his left hand.

W.C. Tier- II - 7 - Two sages are seen discussing in this panel. The first sage is standing with his hands in *anjali* above his head. The second sage is seated with his right leg hanging down and his left leg folded and kept on the seat. He is holding a manuscript in his right palm and keeps his left hand on his left thigh (may be *Saunaka* and his *Guru Veda Vyasa* as per *Sthalapurana*).

W.C. Tier -II - 8 - Four sages are depicted in this panel. The first one from the left is standing with his right hand near his mouth in supplication. The second sage is seated with his left leg folded and kept on the seat. He is keeping his right hand on his right thigh and holding a manuscript in his left palm. The third one is also seated in the same posture as the second one while keeping his left hand on his left thigh. His right hand is portrayed in the attitude of *suci mudra* (pointing at something). The last one is standing with his hands in *anjali mudra* posture. The two middle ones appear to be equals while the two at the extremes are the *Sishyas* (disciples).



W.C. Tier-II - 9



W.C. Tier-II - 10



W.C. Tier-II - 11



W.C. Tier-II - 12

W.C. Tier-II - 9 - A female *kathakali* dancer is holding a flower garland in her hands. It is portrayed as though she is offering the garland to a deity. *Andal*, the great *Vaishnava* saint who merged into *Vishnu* at *Srirangam* offered a garland to *Vadapatrasayi* (*Vishnu)* at *Srivilliputhur*. It appears *Andal* is depicted in Kerala style here.

W.C. Tier-II - 10 - Portrayal of three bards singing is depicted in this panel. The first one is a singer with an *ektar* in his right hand. The second one is a dancer holding a *damaru* (kettle drum) in his right hand and a rotating drum tied to a log in his left hand. He is wearing a tight fitting lower garment and collarless full sleeved tunic. The third one is dancing with a stick in his right hand which is placed on his right knee. He is holding a rotating drum tied to a log in his left hand (figure on extreme right).

W.C. Tier -II - 11 - Two soldiers are portrayed in this panel as standing. They are wearing a rounded long cap on their heads. The first soldier is having an arrow in his right hand across his body. The second one has his right hand above the head of the other soldier. A sheath is tied behind his right shoulder.

W.C. Tier -II - 12 - A *kolattam* (stick dance) dancer is depicted with Kerala (*Venad*) style sticks in her hands. The Tamil Nadu sticks are shorter and slimmer.



W.C. Tier-II - 13



W.C. Tier-II - 14



W.C. Tier-II - 15



W.C. Tier-II - 16

W.C. Tier-II - 13 - Four *rishis* (sages) and a female attendant are depicted in this panel. The first one from the left is depicted as holding a pot like article tied to his right shoulder and is blowing a wind instrument holding it in his mouth. The second one has a bag tied to his left shoulder . His left hand is shown above his head. The third one is holding a gong with his left hand and beating it with a stick in his right hand. The fourth one is holding a flower basket in his left hand and holding his *danda* in his right shoulder. A *Nandi* is seated near him with its right leg extended out. A female attendant may be a *devadasi* is standing in the extreme corner with *poornakumbha* (A vessel with water and covered with a coconut kept amidst mango leaves) to welcome them. From the scene, it can be deduced that the *rishis* are visiting a *Siva* temple.

W.C. Tier-II - 14 - Two squirrels are worshipping a *Linga*, the manifestation of Lord *Siva*. They are depicted as standing on their hind legs on the *avudaiyar* (*peetah*) and clutching the top of the *Linga* with their forelegs.

W.C. Tier-II - 15 - A male dancer is depicted in this panel. The clothes twirling depict the dynamic equilibrium as in *Nataraja* icons.

W.C. Tier -II - 16 - Trapping of an elephant gone wild (musth) is shown in this panel. It is clearly shown that the elephant is encircled by foot soldiers with their spears. It is trying to gore a man with its tusks. This is one of the favourite themes of *Vijayanagar* art.



W.C. Tier-II - 17



W.C. Tier-II - 18



W.C. Tier-II - 19



W.C. Tier-II - 20



W.C. Tier-II - 21

W.C. Tier- II - 17- A hound (*Sippiparai* breed kept in the army in South Tamil Nadu) and a leopard are shown in this panel. The hound is advancing with its tail coiled above while the leopard is hunching its back and looking at the hound.

W.C. Tier- II - 18 - A drum beater is depicted here in this panel. The turban and beard shows emulation of Muslim style.

W.C. Tier-II - 19 - *Kali* is portrayed here in this panel as holding two elephant calves by their trunk in her hands. Both the elephant calves are lifted above the ground level. Her hair is fashioned in a fan like form. She is wearing *patrakundalas* in her ears. She is wearing a long garland around her neck.

W.C. Tier- II - 20 - A pillar top is shown here. The corbelling is of the early *Vijayanagar* style.

W.C. Tier-II - 21 - An old sage is portrayed as bent and holding his yoga *danda* (staff) in his left shoulder and using a stick for walking. His frail body is clearly depicted. A young boy with a manuscript in his right palm is pointing at something in his left hand. From his headgear, the tall figure is identified as a sage and not a farmer.



W.C.
Tier-II - 22



W.C.
Tier-II - 23



W.C.
Tier-II - 24



W.C.
Tier-II - 25



W.C.
Tier-II - 26

W.C. Tier -II - 22 - A *kathakali* dancer is depicted in this panel with a piece of cloth in his hands. It is called *Oyilattam* in Tamil.

W.C. Tier- II - 23 - A dwarf *yaksha* is portrayed here in this panel. He is seated on a pedestal with his right leg bent and kept on the seat. His right leg is shown as hanging down (*Veerasana*). His left hand is placed on his left thigh while his right hand is portrayed in s*uci mudra*. He is sporting a long garland on his body. Above his right hand a lotus flower is shown. This *Yaksha* may be construed as *Padmanidhi,* since a lotus is portrayed above him.

W.C. Tier -II - 24 - An elephant rider is portrayed here. He is keeping the *ankusa* (goad) on the temple of the elephant.

W.C. Tier- II - 25 - A foot soldier twisting his moustache with his left hand and holding a scimitar in his right hand (kept down).

W.C. Tier -II - 26 - A female dancer is dancing with a trident with festoons in her left hand. Her hair is done up in a *dhammilla* (bun) fashion. It appears to be a portrayal of *Kali*.



W.C. Tier-II - 27



W.C. Tier-II - 28



W.C. Tier-II - 29



W.C. Tier-II - 30

W.C. Tier- II - 27- A *kathakali* dancer is shown dancing with his right hand carrying a sword and a shield in his left hand. His moustache is peculiar like an Arab or more likely Chinese.

W.C. Tier-II - 28 - A female dancer is dancing with her hair done up like flaming hair and holding tridents pointing down at an angle in both the hands. She may be performing as *Kali* .

W.C. Tier-II - 29 - Ascetics are shown practising their austerities in this panel. From right to left: An ascetic is performing his *argya* (offering water) in the river. The upper part of his body is uncovered. He is wearing the lower garment with pleats at the centre in front, secured by a waist band wrapped around the hips. Next to him another ascetic is walking with his saffron dhoti over his head, the ends of which he is holding with his hands as if drying it. He is wearing only a *kaupina* (simple loin cloth). The third one is fully dressed like the first one and carrying a *kindi* (a water vessel with a bulbous body and a long beak to pour water) in his left hand and his *danda* (staff) in his right hand. The hair on his head is made up like a coil with the tresses arranged on the top, rolled and strapped in the middle by a band of locks. The fourth one is portrayed similar to the third one. His *Danda* has a flag, the identification of his order. The square shape is of the *vaishnavite* order. *Vijayanagra* kings were mostly *Vaishnavites.*

W.C. Tier-II - 30 - Hunting was an important feature of the life of the rulers and aristocrats. A few hunting scenes are chiseled with perfection: they are characterised by a vivid portrayal of animal life and a clear depiction of the violence of the action. One such animal fight scene is depicted here. A fight between a boar and a ram is portrayed in this panel. Two men standing at either end are watching and inducing the fight. Their headdress is of the Kerala *Tampuran* style.



W.C. Tier-II - 31



W.C. Tier-II - 32



W.C. Tier-II - 33



W.C. Tier-II - 34

W.C. Tier-II - 31 - Four foot soldiers are marching with their respective weapons. The first two are bow men with bows hanging on their left shoulders and arrow in their right hands. The third one is holding a sword in his right hand while the fourth one is holding both sword and shield in his hands.

W.C. Tier-II - 32 - The person at the far right in the panel appears to be holding up the bracket. To the left and in front of the panel a *yali* figure is seen. These two are in the round. An elephant rider is riding the elephant. He is keeping the goad on the temple. Two foot soldiers the first holding a spear and the second is holding an object may be a flower basket and following it.

W.C. Tier-II - 33 - Four persons are depicted in this panel as walking. From left to right: The first one is holding an umbrella in his right hand. The second one is holding a sword in his right hand. The third one is holding a *chamara* (fly whisk) in his right shoulder, the left is hanging down; while the fourth one is either the dignitary or the leading attendant of the dignitary who is leading them. The scene may be construed as the marching of the body guards along with a dignitary.

W.C. Tier-II - 34 - A court scene is carved in this panel. Four men are shown of which the first one from the left is depicted as walking. The second one is dancing. The third is holding a fly whisk on his left shoulder with his left hand, the right is pointing upward in *suci* (pronounced as *suchi*) *mudra*. The fourth one is similar to the third except that he is holding the fly whisk in his right hand and does not show *suci mudra*.



W.C. Tier-II - 35



W.C. Tier-II - 36

W.C. Tier-II - 35 - Another marching scene is shown in this panel. From the left: A foot soldier is holding a shield in his left hand and a sword in his right hand. The second one is holding either footrests or wooden blocks in his hands. The third one is holding a pot tied to a cloth carried on his left shoulder. The fourth one is holding aloft a spittoon in his right hand. This is also a scene of a royal entourage.

W.C. Tier-II - 36 - One of the pillar carvings in which a bard is shown as holding *ektar* instrument above his head in his right hand. He is a singer and a dancer. This is in the round. He keeps a club in his left hand.

WOOD CARVINGS OF

TIER - III



W.C. Tier-III - 1



W.C. Tier-III - 2



W.C. Tier-III - 3



W.C. Tier-III - 4

WOOD CARVINGS TIER - III

W.C. Tier-III - 1- The pillared hall in the third tier of the *gopura* of the *Narumpoonathaswami* temple is shown here. The first figure from the left is depicted as holding a club above his head. The second pillar has floral decorations. The third is the counterpart of the first for balancing the scene. The wood carving that hangs down between the thighs is missing in the second. The ornaments are also different especially the thigh tassels.

W.C. Tier-III - 2 - A hare is depicted in this panel.

W.C. Tier-III - 3 - A lion with its right paw raised is shown in this panel.

W.C. Tier-III - 4 - A galloping horse is shown as jumping over its trainer. The trainer is lying down on the ground with a whip in his right hand. This is to make it jump a long distance to train it to clear obstacles.

W.C. Tier- III - 5 - A standing *yali* smelling a flower creeper in its mouth, holding it with its forelegs.



W.C. Tier-III - 5



W.C. Tier-III - 6



W.C. Tier-III - 7



W.C. Tier-III - 8



W.C. Tier-III - 9

W.C. Tier -III - 6 - Similar to W.C. Tier -III - 5. However, it has another smaller *Yali* at the bottom.

W.C. Tier -III - 7 - *Purushamruga* is depicted here with a club in his right hand above his head. Please refer W.C. Tier -I-29 and others for details.

W.C. Tier -III - 8 - A wolf is portrayed with its head bent down.

W.C. Tier- III - 9 - A cow and a calf are depicted here. The calf is drinking milk from the udder. The cow is fondling the calf by licking its back.

W.C. Tier- III - 10 - The legs and stomach of a horse are shown. Female figures are silhouetted against it. The imagination of the artist is noteworthy. He appears to say that these dwell in the horse as the legs of the female form the legs of the horse. Inverse of a centaur. Normally, figures are portrayed on the body of *Kamadhenu*, the heavenly cow who fulfills the desires of the worshipper.

W.C. Tier- III - 11 - A female dancer is shown as twisting his body and playing with curved sticks.



W.C. Tier-III - 10



W.C. Tier-III - 11



W.C. Tier-III - 12



W.C. Tier-III - 13

W.C. Tier -III - 12 - A double faced percussion instrument called *mridangam* is played by a musician. The musical instrument is kept on his thighs which is tied to his hip with a cloth band

W.C. Tier- III - 13 - A Portuguese soldier is holding a gun in his left hand and placing it on his left shoulder. He is holding a stick in his right hand. He is sporting a simple cap on his head.

WOOD CARVINGS OF

TIER - IV



W.C. Tier-IV - 1



W.C. Tier-IV - 2



W.C. Tier-IV - 3



W.C. Tier-IV - 4

WOOD CARVINGS TIER IV

W.C. Tier -IV - 1 - A *gana* (dwarf figure) is holding snakes in his hands. He is shown as squatting with his right leg bent and standing on the right knee and planting his left toe on the ground. He is having fangs in the corners of his mouth.

W.C. Tier-IV - 2 - A soldier is depicted here holding a shield in his left hand and a sword in his right hand, the tip of which is kept on the ground. He is shown as twisting his body and planting his left leg on the ground. His right leg is lifted up. A dwarf is seated below his right leg; Depicted *in the round.*

W.C. Tier-IV - 3 - A monkey in the round is depicted as standing on its hind legs. It is sporting a hat on its head. It is holding its baby in its right hip.

W.C. Tier-IV - 4 - A bull fight is depicted in this panel. Two female figures are shown as enjoying the bull fight.



W.C. Tier-IV - 5



W.C. Tier-IV - 6



W.C. Tier-IV - 7



W.C. Tier-IV - 8

W.C. Tier- IV - 5 - An Arab trainer is training a horse. They are holding whips in their hands. A dignitary is seated on seat and watching the training. The carvings below the panel are of a lion with a man standing behind it. The corbelling on the pillar is of the *Vijayanagar* period. Lion corbels are famous from the *Vijayanagar* period onwards.

W.C. Tier-IV - 6 - A wrestler is depicted in this carving *in the round.*

W.C. Tier- IV - 7 - A gong beater is beating a metal gong on the left corner. A male dancer is dancing next to him. A musician is beating a small drum next to him. The last one is playing a type of wind pipe.

W.C. Tier- IV - 8 - A monkey is standing on its hind legs and holding its right foreleg near its mouth. It is keeping its left palm on the head of its baby which is seated below; Carved *in the round*.

W.C. Tier-IV - 9 - A soldier with his spear is trapping an elephant. Another soldier behind him is holding a sword in his left hand and a shield on his right hand. The panel below shows floral decorations.



W.C. Tier-IV - 9



W.C. Tier-IV - 10



W.C. Tier-IV - 11



W.C. Tier-IV - 12



W.C. Tier-IV - 13

W.C. Tier- IV - 10 - A dignitary is seated cross legged on a low seat and watching a man standing before him in reverence. An elephant is seen walking behind him. Keeping the hand on the mouth is a sign of implicit obedience in south Tamil Nadu and Kerala.

W.C. Tier- IV - 11 - A *kathakkali* dancer is standing with a bow in his right hand. He is portraying the role of *Siva* as a hunter looking at *Arjuna*; Carved *in the round.*

W.C. Tier -IV - 12 - *Arjuna* is depicted as standing on one leg and doing penance with his hair spread to his sides. A boar is shown below him. He is depicted as an ascetic doing penance to invoke the favour of Lord *Siva*; Depicted *in the round.*

W.C. Tier-IV - 13 - Lord *Siva* as a hunter holding a bow in his left hand and an arrow in his right hand is carved. This partially depicts the episode of *Arjuna* getting the *Pasupatastra* from Lord *Siva* depicted as a painting in the first tier in detail (Chapter - IV, Tier-I, Panel - 14); Carved *in the round*.

TIER - V

The tier has no wood carvings except the wooden ribs of the inverted V shaped roof called *Sala* roof or barrel vaulted roof by some. It has some carvings attached to the central wooden beam. They look like *kumbha panjaras* (see glossary).

CHAPTER - XI

CONCLUSION

In this book, we have attempted to present visually almost each and every painting in the five tiers of the *Raja Gopura* of *Tiruppudaimarudur*. We have also presented photographs of the wood carvings in each tier of the *Gopura* since the *Gopura* has a wooden framework. Some pillars are really pilasters like the horsemen etc i.e. non load bearing. Some wooden pillars are load bearing also.

The first tier contains paintings of religious episodes and some themes from the ordinary life of the period. The paintings in the second tier show the horse trade with Portugal and Arabs, soldiers etc. The third tier paintings are devoted to religious themes. The fourth tier paintings also show religious themes. In the fifth tier, deities are depicted. These include presiding deities of other nearby temples like Kanyakumari etc.

The wood carvings of the different tiers depict the lifestyle, deities, *rishis*, rulers and also soldiers of that period i.e. circa 15^{th} - 17^{th} Century AD. There is no distinct demarcation in the depiction as far as wood carvings are concerned. In the depiction of *rishis* of an earlier time period, contemporary influence can be seen.

The process of conserving the paintings has been started. The cement flooring in all the tiers introduced in the recent past on the wooden floor has been removed by use of power tools, without vibration by Curator, Dr.Balasubramanian and his team. It helped that this writer is in charge of all the departments relating to Culture, viz Archaeology, Museums and Hindu Religious and Charitable Endowments so that coordination and quick action became easy.

The murals are fresco - secco but where they have been retouched a tempera effect is given. Before the chemical conservation, physical conservation of the *Gopura* so that leakages are plugged by archaeological methods has to be done. The notes for physical conservation written by this author and followed up in detail by Thiru K.T. Narasimhan are being implemented by the Hindu Religious and Charitable Endowments Department headed by the Commissioner, Thiru P. Dhanapal. Similarly, the Chemical conservation based on the expert committee report will be implemented immediately after

the physical conservation is completed. This is a monumental work since a lot of damage by way of water, vandalism, flaking and peeling off of the paintings has occurred. Similarly, the woodwork is also being conserved. Limited restoration of the paintings will be done in accordance with the archaeological principles as enshrined in the Venice Charter 1964 and Vienna Memorandum of UNESCO 1972.

This book contains a near complete enumeration and explanation of all the paintings and wood carvings in the front *Rajagopura* (*Chitra Gopura*). The two copper plates being photographed and deciphered is for the first time ever.

It has been a long journey from 2004 with a select band of museologists and photographers in terms of time and the number of visits. We made many visits to this place almost untouched by the tourist crowd. It is a sanctuary for birds especially storks. It is a picturesque place with a winding river, trees, a hill as backdrop and the temple set against it. The village has a very small population less than a thousand. We feel as if we have travelled back in time.

The conservation work has started. It will take at least three years to complete, since chemical conservation of paintings is a slow process. It is hoped that the Government Museum will be able to present the visual evidence by way of Volume II of this book for the conservation and restoration of the *Rajagopura*, the mural paintings and the woodwork. May be this writer, Dr.Balasubramanian and the photographers will be able to do so after their retirement from service. That is a wistful yearning.

'The woods are lovely dark and deep but we have miles to go before we sleep' - Robert Frost

Sanskrit

Uttishthata Jagrataprapyavarannibodhata
Ksurasyadhara duritaduratyayadurgampathah
(*Kathopanishad* 1.3.14).

(Arise, awake and stop not till the goal is reached. The path is indeed difficult to cross and hard to tread, like the sharp edge of a razor).

This stanza from the *Upanishad* is a favourite of Swami Vivekananda, whose 150th year

celebration has just been completed in February, 2014 by the Department of Culture, Government of Tamil Nadu.

Post script : The Honourable Chief Minister Selvi J Jayalalithaa made an announcement on 12.08.2014 under Rule 110 on the floor of the Tamil Nadu Legislative Assembly that these paintings will be conserved at a cost of Rs.1.42 Crores. This is the green signal for this monumental work.

Physical conservation and restoration with traditional method is over on 1st December, 2014 in record time. Chemical Conservation and Restoration has started.

Chapter - XII

Conservation and Restoration work - 2014

PHYSICAL CONSERVATION WORK COMPLETED AND MURAL CONSERVATION AND RESTORATION WORK - ON GOING

The physical conservation and restoration of the *Raja Gopura* for leakage etc has been completed in record time by 01.12.2014. The conservation and restoration of the murals has started.

The methodology adopted is narrated below:

Preparation Of Lime Mortar For Construction And *Sibbara* (Urdu Word For *Moghul* Polish Mortar)

Lime Mortar used in construction for conservation of the *Gopura*

Slaked carbon free lime powder obtained from lime stone is mixed with coarse sand sieved thrice using various types of filters in 1:2 ratio and ground in a pug mill by adding jute, ink nut (myrobalan) and jaggery water. The mixture is kept for minimum of 30 days in a vessel stirred everyday at least thrice. The stagnant water generated during the process is allowed to remain along with the mixture. After 30 days, this mixture is again ground in the pug mill for the second time before being taken for plastering. The final coat of *sibbara* plastering is due after curing the above base coat (minimum 15 days)

Preparation of *Sibbara* (Urdu word for *Moghul* Polish mortar) for plastering

Slaked lime powder obtained from Shell lime along with Jaggery water, Ink nut water, *Cactus*, *Aloe vera, Neelambari* (colloquial) {*Ecbolium linneanum,* Family: *Acanthaceae* (Ruellia family)}, *Sarkaraivalli* (*Ipomoea reptans*), *Sarkarakolli* (*Gymnema* or *Gymnema sylv*estre), leaves of *Cannabis indica*, *Papaver somniferum* in small quantities for imparting shine and other herbals along with white of egg (not used in temples) or Curd and sugar etc., are ground to the required consistency in the pug mill and then sieved into a tank constructed at the site. Finally, ground shell lime powder is added. This is kept for 30 days prior to application.

Traditional Method of Restoration and Conservation of Mural Paintings

Principles and Perspectives

Generally frescoes were painted on the surface of walls of granite or laterite after they had been prepared suitably. The wall technically referred to as the carrier was first given a rough plaster coating with a mixture of lime and sand. A second smoother coating of plaster was then applied over the first.

These two layers of plaster were technically referred to as the ground. A mixture of resin and lime solution was used as the binding medium for dyes.

The frescoes of Kerala belong to a class known as 'fresco-secco' characterized by its lime medium techniques. The frescoes of Kerala like those of *Kancheepuram* and *Sittannavasal* belong to this variety. Here the murals are painted only after the prepared wall is dry, but is moistened to simulate fresh plaster before application of dyes. The treatise *Shilparatna* by (8th Century AD) gives an account of the Fresco - Secco painting technology in detail. According to this text, a picture should be painted with appropriate colours, along with proper forms and sentiments and moods and actions (*bhavas*). White, yellow, red, black and terre - verte are pointed out in the text as pure colours. There is another category of murals called the fresco-buono in which the colour pigments are applied on a partially wet plaster 'ground'. The experts who came to *Suchindram* insisted that it was tempera polished with a brush to give a Fresco - Secco like look. This they said was common in some places in the Kerala region.

Vishnu Dharmottara Purana (4th or 5th Century AD), *Abhilashitartha Chintamani* (12th Century AD) and *Shilparatna* (16th Century AD) are the three principal texts dealing with Indian Painting techniques (see Chapter-II) . These three texts are agreed to a large extent on the four different phases for the completion of a wall painting viz.

(1) preparation of the ground (2) sketching the outline (3) application of colours and lastly (4) addition of decorative details. The traditional texts followed by the practitioners of Kerala mural art are the Tantra-samucchaya, the 15th Century treatise on temple architecture and art written by *Narayana*; and the *Shilparatna*, the 16th Century text by *Sreekumara*. The period between 14th - 16th Centuries was the golden-age of the traditional mural paintings in Kerala. The wall paintings in *Padmanabhapuram* palace (the *Ananthasayi* painting) are considered the best of this period.

The '*Chitralakshana*' section of *Sri Kumara's Shilparatna* had a direct bearing on the style and techniques of Kerala murals. This section dwells at length on the various aspects of painting like its definition, suitable themes, the preparation and application of plaster on the wall. The names of

primary colours, how to prime the plastered surface, how to sketch the outlines, the preparation of pigments and brushes, how to picturise the frontal and dorsal stances of figures and so forth are found therein

The *Shilparatna's* command that a picture should be painted in appropriate colours along with proper forms and sentiments or *rasas* and moods of *bhavas* and actions seems have been the working guidelines for Kerala murals.

White, yellow, red, black and *Terre verte* or *syama* are mentioned in *Shilparatna* as pure colours, besides the different shades of these colours were also used. Ochre-red, ochre-yellow, white, bluish green and pure green are the most common colours found in Kerala murals. We also come across golden yellow, brown, yellowish-green, greenish-blue and sky blue.

Colour dyes were prepared from vegetable and mineral pigments as well as crude chemicals. These were extracted using simple methods. White was extracted from lime, black was got from deposit of carbon soot of lamps, red and yellow dyes were generally extracted from minerals; blue was obtained from plants and from indigo *ferra* locally known as *neela-amari (neelambari)* Malayalam for (*Indigofera tinctoria*) and green was prepared from a mineral locally known as *eravikkara*. Some ancient palm leaf manuscripts on painting mention the use of chemicals like yellow arsenic and vermillion in the preparation of yellow and red dyes. The juice of lac was also used for making deep red. They also mention the application of lemon juice or copper sulphate solution over the ground for softening the alkali of lime before the application of colours. The colours were mixed in wooded utensils. The water of tender coconuts and gum that exudes from the neem tree where used as binding media. After the paintings were done, they were brushed over with a mixture of pine resin and oil which imparted sheen and strength to the pictures. Brushes made of feathers or the fine roots of the *Pandanus* were used to apply this resin oil mixture. The *Thrikodithanam* Murals in Kerala were painted using this traditional (Refer www.thrikodithanam.org/mural.htm)

The *Shilparatna* also describes the different types of brushes to be used. Mainly three types like flat, medium and fine made from animal hairs and grass fibres were used. Flat and medium brushes were made from the hairs of the ears of calves and the underside of the bellies of goats respectively. Fine tipped brushes were made either from the thin hairs of the tails of mush rats or the tips of grass.

The *Shilparatna* advises the use of nine brushes including three of each type for applying the different shades of one colour. Outlines were sketched not with brushes but with dung crayons. The crayon outlines were run over on the outside first with Ochre-yellow and then with Ochre-red.

The above methods have been and are being used. We present the visuals of the work in the following pages.



Project executed by M/s Apstorbh in *Sthanumalaya Swamy* Temple, *Suchindram* - another temple with murals



Scaffolding for water tightening - *Suchindram*

Pointing of joints to fill-up voids in joints - *Tiruppudaimarudur*



Before Execution

Filling holes with mixed line mortar





Finished with *Śibbara* lime mortar mix (*Moghul* polish)

Water Tightening of *Gopura* (*Brahmarandhra* portion)



Before Conservation



During application of Ground Lime Mortar
Mix twice with time interval





Finished with *Sibbara*
(*Moghul* Polish)



Prof. (D.R) KAMAL K. JAIN, Ex. NRLC Lucknow and Prof. N. RAMASWAMY IYER, Conservation Architect, Secunderabad at site on behalf of M/S Apstorbh

Mending and plastering of interior steps used to climb the tiers of the *Gopuram*



Before Execution



Finishing Second application of ground lime mortar mix





Finished with *Sibbara* (*Moghul* polish without egg)

Filling the holes and gaps in the top of the *Gopuram*

Before Execution





First application of ground lime mortar mix



Second Finishing application

Finished with *Sibbara* (*Moghul* polish without egg)



Vegetation growth outer portion





Water stagnation in the Top portion

Damaged Top portion (Cement Mortar)

During Execution





After Execution
with Pure Lime Mortar
(Vegetative)

Damaged wooden Beam



Before Execution

During Execution





After Execution
Finished with CNSL Oil
(Vegetative)

Leaking roof first phase of water tightening





During application of Ground Lime Mortar Mix twice with time interval



Finished with *Sibbara* (*Moghul* Polish)



Another portion of *Brahmarandhra*

Before Conservation





During application of
Ground Lime Mortar Mix
twice with time interval



Finished with *Śibbara*
(*Moghul* Polish)



Gopura - outer surface with *koshta* stucco figures - *Tiruppudaimarudur*

Before Execution





During application of Ground Lime
Mortar Mix twice with time interval



Finished with *Śibbara*
(*Moghul* Polish)



Inner Portion of *Sala* Roof of *Gopura* Top Tier

Before conservation *Sala* Roof in the top tier (Inside)





Pointing the joints with Lime Mortar Mix

Preparation of Lime mortar



Pug mill machine



Lime Mortar Mix under preparation

Picture showing the door portion and
damaged concealed Rafters



Dismantled old Bricks kept for re-building in the same place



Damaged planks



Before conservation

During conservation





After conservation

Gap Between Beam and Capital



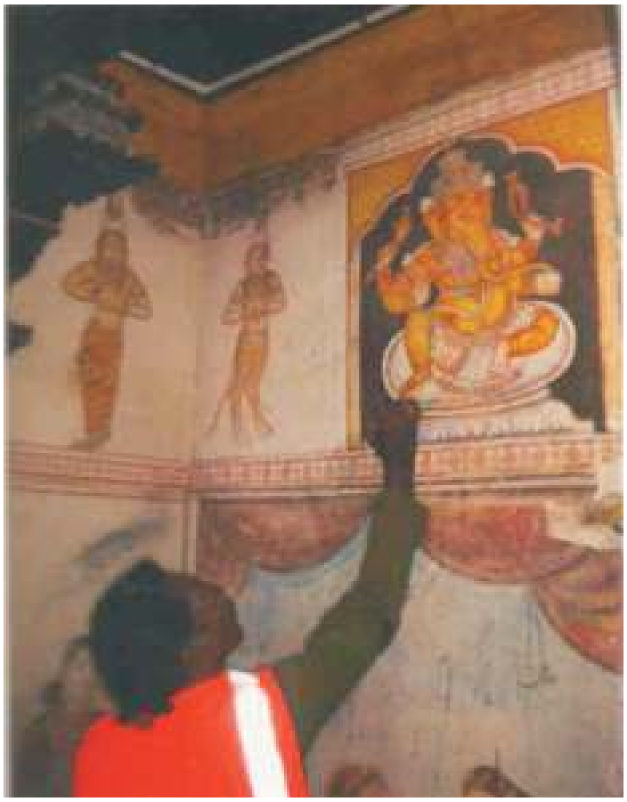
Damaged Beam



Mural Paintings during conservation - *Suchindram*



Before conservation



During conservation (first stage)



During conservation (second stage)

Mural Paintings during conservation

Before conservation





During conservation (first stage)



During conservation (second stage)

Mural painting after conservation





Damage due to *Kumbhabishekam* - 15.07.2013



Tiruppudaimarudur Conservation works 2014
Dr. Balasubramanian, Curator - centre





Use of Power tools for removing old cement flooring.

GLOSSARY OF FREQUENTLY USED SANSKRIT AND TAMIL TERMS

Note: Tamil terms are shown as Tamil in brackets; otherwise they may be taken as Sanskrit; certain terms and words are common to both languages.

1.	*Abhaya*	Open palm pointed upwards in pose granting protection; Protection
2.	*Abhaya mudra*	Protection pose usually shown by the right palm pointed upwards
3.	*Adana hasta*	Extended palm with fingers slightly bent inward
4.	*Adhishtana*	The part up to basement of a temple; basement. One of the elements that can be used to identify the period of construction of a temple.
5.	*Agama*	Texts of rituals governing South Indian especially Tamil Nadu temples
6.	*Aiyanar* (Tamil)	A deity who guards villages etc; some believe later metamorphosed into one of the strands that gave rise to Lord *Aiyappa*.
7.	*Ajnatavasa*	Incognito sojourn
8.	*Akshamala*	Garland of strung beads
9.	*Alingana*	Embracing
10.	*Ambal*	Sanskrit for *Parvati* or *Amman*
11.	*Amman* (Tamil)	Consort of *Siva – Parvati*; female deities who cure diseases like small pox etc
12.	*Anal – Vadam* (Tamil)	Proving superiority by Fire in arguments
13.	*Anandatandava*	Dance of supreme happiness
14.	*Anantasayana*	Lord *Vishnu* sleeping on the serpent in *yoga nidra* especially in *Vaikuntta,* his heavenly abode
15.	*Angavastra*	Cloth worn on the shoulder
16.	*Angula*	Finger phalanx length (inch in modern times)
17.	*Anjali* (Tamil and Sanskrit)	Prayer - pose of worship
18.	*Anjali mudra*	Hands folded in prayer pose
19.	*Ankusa* (Tamil)	Goad
20.	*Anugrahamurti*	God in the iconographic form of a bestower of boons
21.	*Apasmara*	Demon (personification of ignorance)
22.	*Apasmara-purusha* (Sanskrit)	Personified form of ignorance - found below the feet of *Nataraja*
23.	*Arasu* (Tamil)	*Peepal* (Hindi), *Ficus religiosa* (Botanical name), *Aswattha* or *Bodhi* tree (Sanskrit)
24.	*Ardha mandapa*	Half-open hall; a passage, its proportion being relative to

		that of the *garbhagraha* itself. Apart from being used as a passage it is also used to keep the articles including food offerings on special occasions.
25.	*Ardhanareeswara*	Half man- half woman androgynous form of Lord *Siva*
26.	*Ardha-Paryankasana*	Seated posture, unlike *Padmasana* both the feet are not placed over each other; this is the common seated posture of even common folk in South India
27.	*Argya*	Offering water
28.	*Arjuna*	One of the Five *Pandavas*; tree (see *Maruda* below)
29.	*Arumugam* (Tamil)	The god with six faces (other names *Muruga*, *Skanda*)
30.	*Asana*	Sitting posture; seat
31.	*Asura*	Demon
32.	*Asuras*	Evil celestials or Demons
33.	*Avatar*	Incarnation
34.	*Bahuvalayas*	An armlet worn on the upper arm
35.	*Bajibandha* (Marathi language)	Armlet
36.	*Bali peetah*	Sacrificial pedestal on which rice is offered;
37.	*Banga*	Bends
38.	*Bhadrasana*	Rectangular base
39.	*Bhadrasana*	Square seat
40.	*Bhairava*	A deity manifesting a part of the power of *Siva*; he guards the *Siva* temple usually portrayed with a dog as *Vahana*
41.	*Bhakti* (Tamil and Sanskrit)	Devotional
42.	*Bhandavadya*	(playing on pot drum - *Kudamuzha* in Tamil)
43.	*Bhattar*	Priest in the *Vaishnava* temple and in *Siva* temples of *Tirunelveli* region
44.	*Bhikshatana-murti*	Sage cum mendicant – form of *Siva*
45.	*Bhringipada*	Foot ornament
46.	*Bhujangavalaya*	A coiled serpent in the form of a bangle
47.	*Bhusparsha*	Touching the earth – a mudra in which the hands especially of the Buddha in *Dhyana* pose touch the earth.
48.	*Bhuta ganas*	*Ganas* of *Bhuta* – *Loka* – Land of Spirits; (*ganas* see below)
49.	*Bhutisakti*	Potential energy; used in Vedas; light becomes knowledge etc
50.	*Bodhisattva*	Buddha had a number of previous births. These are told in the *Jataka* tales. He is known as (Buddha elect - *Bodhisattva*)
51.	*Brahmadanda*	Seven-knotted wand used by *Brahma*
52.	*Brahmin*	The priestly caste of Hinduism
53.	*Chakra*	Wheel

54.	*Chamara*	Fly-whisk
55.	*Chamara* - bearers	Persons waving fly-whisk
56.	*Chandrasekhara*	*Siva* with crescent moon on his head
57.	*Channavira*	An ornament consisting of three chains with a central leaf type pendant worn on the front covering the chest
58.	*Channavira*	an ornament consisting of 3 chains with a central leaf like pendant
59.	*Chatra*	Umbrella
60.	*Chatura*	Square mudra in dance
61.	*Chaurie*	Fly whisk
62.	*Chin mudra*	See *Jnana mudra*
63.	*Chitra*	Painting
64.	*Dafli / dappu*	The most common class is the tribal folk *daff* (also *dafli* or *dappu*) which includes the *ghera* (Rajasthan), *tappattai*, *tappate / tappata* in the south, the *chengu* (Orissa)
65.	*Dakshinamurti*	*Siva* in his aspect as a philosopher - teacher facing South
66.	*Dakshinavarta*	Curling to right
67.	*Damaru*	Kettledrum (Also see *Udukkai* below)
68.	*Danda*	The two pronged stick usually used by monks ; they keep their hand resting on it while they meditate
69.	*Darshan*	Vision
70.	*Deepaharati*	Showing oil lit lamp to the deity; usually consists of rows on a single stand
71.	*Devaloka*	Celestial world
72.	*Devas*	Celestial beings
73.	*Devasenapati*	The generalissimo of the *Devas* (celestials); he is Lord *Subrahmanya*
74.	*Devendra*	*Indra*
75.	*Dhammilla*	A woman's braided and ornamented hair wound round the head
76.	*Dharmachakra*	Wheel of *Dharma* or righteousness – usually Buddhist
77.	*Dholak*	a percussion instrument
78.	*Dhupakkal*	Incense burner
79.	*Dhyana*	Meditative posture
80.	*Dhyana*	Meditation
81.	*Doha*	Shorts or short cloth i.e. the traditional dhoti tied up
82.	*Dvajasthambha*	Flag staff
83.	*Dwarapalaka*	Guard at the entrance usually of the main deities
84.	*Dwibhanga*	Two bends
85.	*Ektar*	A simple folk instrument. It may be the oldest stringed instrument in the Indian subcontinent. The *ektar* is

		described in ancient Sanskrit texts as the *ekatantri vina*, literally the "one stringed lute"
86.	*Gada* and *Saranga*	Mace and bow
87.	*Gajahasta*	Hand held like the trunk of an elephant (*mudra*)
88.	*Gana*	Goblin
89.	*Ganas*	Demi-gods who are in attendance on Lord *Siva*;
90.	*Garbhagriha*	Sanctum-sanctorum of a temple
91.	*Garuda*	*Vishnu's vahana* or mount - half kite and half man
92.	*Gopura*	A temple tower
93.	*Gramadevata* (*Gramadevatai*) (in Tamil)	Village deities
94.	*Guna*	State of mind; usually three states; also attribute or type of behaviour - *Sattva*, *Rajas* and *Tamas* (Below)
95.	*Hamsa*	*Swan* (*Vahana* of *Brahma*)
96.	*Hara*	Long necklace
97.	*Idamburi* (Tamil)	Conch with whorls rising to the left and coiling in a clockwise direction; *Vamavarta* ("left-turned" as viewed with the aperture uppermost)
98.	*Jagat mata: pitarau*	Father and mother of the world – usually *Parvati* and *Parameswara*
99.	*Jagruti*	Fully awake through senses and mind
100.	*Jambatalam*	Big cymbals
101.	*Japam*	Prayer
102.	*Jata*	Matted hair
103.	*Jatabhara*	Matted hair
104.	*Jataka* tales	Buddha had a number of previous births. These are told in the *Jataka* tales. He is known as (Buddha elect - Bodhisattva). This is based on incarnation and reincarnation theory.
105.	*Jatamakuta*	Matted hair in the form of a crown; Matted hair on the head tied in the shape of a conical crown
106.	*Jatas*	Matted hair
107.	*Jnana Mudra*	The right hand held with the index and the thumb joined together like a circle while the other three fingers point upwards commonly seen in all *Dakshinamurti* sculptures - *Chin mudra*.
108.	*Jvalakesa*	Hair-do in the form of flames on the edge
109.	*Kaitalam*	Cymbals
110.	*Kamandala*	Water pot with a spout
111.	*Kamandalu*	Spouted vessel

112.	*Kantti*	Ornament tied close to the neck
113.	*Kapala*	Skull
114.	*Karanda-makuta*	The crown is in the form of a cone with the base at an angle of 30 degrees pointed towards the apex; this shape is supposed to resemble the neck of a peacock
115.	*Kari-hasta*	See *gajahasta*
116.	*Kartikeya*	Siva's son nursed by the six Kartik women (pleiades). Also known as *Skanda*, *Kumara* in Sanskrit and *Muruga* in Tamil.
117.	*Karuppan*	The dark one
118.	*Kataka*	As if holding the stalk of a flower, usually lotus or lily
119.	*Kataka - mudra*	Hand in the pose of holding the stalk of a flower, usually lotus or lily
120.	*Katakas*	Type of bracelets
121.	*Katisutra*	Thread tied around the waist
122.	*Katyavalambita*	Keeping the hand on the hip
123.	*Katyavalambita mudra*	The pose of keeping the hand on the hip
124.	*Kaupina*	Loin cloth
125.	*Kayotsarga*	Standing erect-posture
126.	*Kendi* (Tamil, *kamandalu* in Sanskrit)	Spouted vessel
127.	*Kesa-bandha*	Hair-do in the shape of a bun
128.	*Kesa-makuta*	Hair arranged in the form a crown
129.	*Keyura*	Shoulder or forearm ornament
130.	*Kindi*	Water vessel with a bulbous body and narrow mouth with a ring on top
131.	*Kirita*	Crown
132.	*Kirita makuta*	Crown worn on the head
133.	*Kirti-mukha*	lion's head signifying glory usually seen in arches and belt loops and ornaments
134.	*Kolam* (Tamil)	Floral and other designs drawn in front of houses, deities etc by ladies using chalk powder or rice powder
135.	*Kombu* (Tamil)	A type of wind-pipe
136.	*Kondai* (Tamil)	Hair done as a bun
137.	*Kriyasakti*	Kinetic energy
138.	*Kshatriyas* and *Vaisyas*	The warrior and business castes - the upper castes of Hinduism
139.	*Kuchabandha*	Breast band
140.	*Kudamuzha* (Tamil)	Pot drum; it is a musical instrument to be played on
141.	*Kumaran* (Tamil and Sanskrit)	The eternal youth and son of *Siva*; literally son.
142.	*Kundala*	Ear ornaments

143.	*Kumbha*	A *kumbha* is a type of pot in India. Traditionally, it is made by *Kumhars*, also known as *Prajapatis*. In the context of Hindu, Jain and Buddhist mythology, the *kumbha* symbolises the womb. It represents fertility, life, generative power of human beings and sustenance and is generally associated with *devis*, particularly *Ganga*
144.	*Kumbha panjara*	A niche decorated with a vase motif from which flowers or leaves emerge
145.	*Kuntala* (hair)	Long and fine hair
146.	*Kurinji* (Tamil)	Hill and forest country
147.	*Kushasana*	Seat made of *kusha* (*Desmostachya bipinnata or Poa cynosuroides*) grass
148.	*Lakshana*	Features or attributes, used in this context to describe the features prescribed by *Silpa-Sastras* for deities and architectural forms like *gopuras*
149.	*Lalita*	Bent square mudra in dance
150.	*Lanchana*	Cognisance symbol usually found on the pedestal of deities
151.	*Linga* (Tamil and Sanskrit)	Is generally fixed on a circular or quadrangular receptacle on a pedestal known as *yoni* or *parivattom* or *avudaiyar* (Tamil)
152.	*Lola hasta*	Hand hanging down loose
153.	*Magudi* (Tamil)	A musical instrument used by snake charmers
154.	*Mahadwara*	Gateway usually of a temple
155.	*Maha-mandalesvara*	Provincial governor
156.	*Maha-purusha-lakshanas*	Marks usually on the physical bodies of Great Beings or Souls.
157.	*Makara*	Crocodile ; sea goat as per J.H.Dowson (1978) - it appears to be a cross between a crocodile and a land animal. *Makara* (Sanskrit) is a sea-creature in Hindu mythology. It is generally depicted as a half terrestrial animal in the frontal part, in animal forms of an elephant, crocodile, stag, or deer, and in the hind part as an aquatic animal, in the form of a fish, shark, Gharial or seal tail. Sometimes, even a peacock tail is depicted. *Makara* is the *vahana* (vehicle) of the Ganga - the goddess of river Ganges (Ganga) and the sea god *Varuna*. *Makara* - May be extinct or may be imagination
158.	*Makara torana*	Arch with the decorative carving of a crocodile
159.	*Makara-kundala*	Ear ring (ornament) in the shape of crocodile
160.	*Makuta*	Crown

161.	*Mancha*	A type of lower seat
162.	*Mandapa*	Pillared hall or pavilion
163.	*Mangala Sutra*	See *Tali* below
164.	*Manovega*	As fast as *Manas* or thought*; vega* - speed
165.	*Mantras* (Tamil and Sanskrit)	Ritual chants to God
166.	*Manu*	A title accorded to a progenitor of humanity; there are many manus; *Adi Manu* is the first *Manu*.
167.	*Maruda* (Tamil)	Tree called *Arjuna* tree (Sanskrit) - *Terminalia arjuna* (botanical name)
168.	*Marumakkatayam* (Malayalam)	Succession by sister's son (nephew or *marumaan* - also Tamil); prevalent before 1956 in Kerala
169.	*Mekhalas*	Hip ornament usually worn by women
170.	*Modaka*	Ball of sweet rice
171.	*Moksha*	Liberation of the soul from the cycle of births and deaths (reincarnation theory common to Hinduism, Buddhism and Jainism and religions of Indian origin)
172.	*Mridangam*	Two - sided drum played in Carnatic music of southern India. It is made of wood in an angular barrel shape, having an outline like an elongated hexagon
173.	*Mruga*	Antelope
174.	*Mudra*	Sign usually shown on the fingers of the hand or sometimes by pose of the body in dance and iconography
175.	*Mukhamandapa*	Front pavilion
176.	*Mukkudai* (Tamil)	Triple umbrella Jainism to denote *Tirthankara*
177.	*Mula Nayaka*	Main Deity (also *Tirthankara*)
178.	*Murasu* (Tamil) or *Nagara* (Sanskrit)	Drum
179.	*Murugan* (Tamil)	The most beautiful and the valiant god of the Tamils called *Subrahmanya* or *Kumara* in *Sansrit*
180.	*Muyalakan* (Tamil) or *apasmara* (Sanskrit)	Demon of ignorance
181.	*Nabhisutra*	The sutra of the navel which passes through the waist
182.	*Naga*	Serpent
183.	*Nagaraja*	Cobra considered to be the King of serpents
184.	*Natyamandapa*	Dancing hall
185.	*Nayak* (Tamil, Telugu)	A *mahamandaleswara* under *Vijayanagar* rule
186.	*Nayaka* (Tamil, Telugu, Sanskrit)	*Nayak*; also hero of a play; God according to context;
187.	*Nilakanta*	Blue neck (of Lord *Siva*) after drinking poison
188.	*Nritta*	Dance

189.	*Nrittamurti*	A master of dance
190.	*Olai Nayagam*	Manuscript writer
191.	*Padasara*	Anklet
192.	*Padikam*	Tamil verses in praise of Lord Siva
193.	*Padmanidhi*	*Padma* "lotus flower" - See *shankha nidhi* below for *nidhi*
194.	*Padma peetah*	Lotus pedestal
195.	*Padmasana*	Meditative seated posture in the shape of a lotus
196.	*Pancha*	Five
197.	*Parasu*	Axe
198.	*Parivara devata*	Tutelary deity
199.	*Pasa*	Noose
200.	*Patrakundala*	Ear-ornament; Ear ring in the shape of palmyrah leaf
201.	*Patta* (Tamil)	The base band below the crown; cloth worn around the legs in Yoga; literally a band
202.	*Peetah*	Base
203.	*Poorna-kumbha*	*Purna Kumbha* is an essential part of worship in Hinduism. Today it is also used in Hindu weddings, temple functions and other occasions associated with Hindu religion. *Purna Kumbha*, literally means a 'full vessel' and symbolically it is a sign of plenty. It is also referred as *Kalash* or *Kalasha*. The mouth at the top opening is covered with a coconut placed amidst mango leaves
204.	*Prabha*	Circular arch
205.	*Prabhavali*	Arch above the icon or deity
206.	*Prakara*	Circumambulatory path around a Hindu temple
207.	*Prasada* (Tamil and Sanskrit)	Food offered to the deity and distributed later to the devotees
208.	*Puja*	Worship
209.	*Punal Vadam* (Tamil)	Proving superiority by water during arguments
210.	Purana	Mythological legend with some historical basis or explains the geographical features of a place usually the area around a temple - see *sthala purana*
211.	*Rajas*	*Rajo guna* - passion, motion, anger, action etc
212.	*Rishaba*	Sacred bull (*Vahana* of *Siva*);
213.	*Rishabha Deva*	Sacred bull (*Vahana* of *Siva*); Second Jain *Tirthankara*
214.	*Rishi*	Sage
215.	*Rudraksha* (*Rudraksham* - Tamil)	Sacred seed of the *Rudraksha* (like rosary) tree (*Elaeocarpus sphaericus*) worn by *Saivites*
216.	*Saiva Agamas*	Texts of rituals governing temple worship in *Saivite* temples
217.	*Sakti ayudha*	A long rectangular shaped weapon with a triangular end

	given by Goddess *Parvati* to her son *Subrahmanya* in order to kill the demon *Surapadma*
218. *Sala*	Roof shaped like two sides of a curved triangle; some call it barrel vaulted but barrel vault can be a semi-circle
219. *Samabhanga*	A standing erect
220. *Samadhi* (Tamil and Sanskrit)	Trance
221. *Samharamurtis*	Incarnations or Aspects of Gods for Killing evil demons ; terrifying aspect
222. *Sandhya*	Evening
223. *Sangam* (Tamil and Sanskrit)	Society - Here it refers to Tamil Literary Society of poets which developed Tamil presided over by the *Pandya* Kings There are three *Sangams*, the first two are considered Pre-historic and the last historic. Earlier historians used to date the Third *Sangam* from 2nd Century BC to 2nd Century AD. Now, we have evidence to take it nearer to the traditional history dating of 1000 BC (See Underwater Archaeology, a paper in the Museum's Journal April 2002 September 2002 for more details).
224. *Sangeetha Mandapa*	Hall where music concerts are held
225. *Sanghati*	Upper garment cloth worn in folds by the Buddha and the Buddhist monks, usually seen in Buddha paintings and sculptures
226. *Sapta swara*	Seven musical notes
227. *Sardulas* (North Indian - Sanskrit)	*Yali* (South Indian Sanskrit) see below
228. *Sarpa-valaya*	in the form of a coiled serpent bangle on the forearm
229. *Sasikala*	Phase of the moon usually crescent moon worn by *Siva* or *Ambal*
230. *Sattva* (*Satwa*)	Light, bliss, goodness, purity and serenity
231. *Shankhanidhi*	In the context of Hindu mythology, *Nidhi*, that is, a treasure, constituted of nine treasures (*nava-nidhi*) belonging to *Kubera*, the god of wealth. According to the tradition, each *nidhi* is personified as having a guardian spirit, and some *tantrikas* worship them. The nature and characteristics of *nidhis* have remained largely unexplained and have not been fully understood. *shankha* "conch”.
232. *Siddha (Tamil* and *Sanskrit)*	In Hinduism, a *siddha* is "one who is accomplished". It refers to perfect masters who have achieved a high degree of physical as well as spiritual perfection or enlightenment. *Siddha* refers to one who has attained paranormal capabilities.

		According to beliefs, *Siddhas* are liberated souls. They can leave their bodies and return to it at will. They shed their body at will. They are eternal in spirit form.
233.	*Silpasastras*	Treatises regulating the shapes of sculptures, temple architecture etc
234.	*Simhamukha*	Face of the lion
235.	*Simhasana*	Throne
236.	*Siraschakra* (*sira-chakra*)	Hair clip on the back of hair plait; Ornament worn on the back of the head
237.	*Sishya*	Disciple
238.	*Skanda*	The transcendent; shoulder; one of the names of Lord *Muruga* - according to context
239.	*Skandhamala*	Shoulder tassels
240.	*Sraaddha*	A ritual conducted on the anniversary of the death of ancestors; to be distinguished from *Sraddha* dedication in work etc
241.	*Srivatsa*	Symbolic representation of Goddess Lakshmi often designed as an inverted triangle
242.	*Sthala Purana*	Legends and history of and connected with a temple
243.	*Sthala vriksha*	Sacred tree of a temple
244.	*Suci* (*Suchi*) mudra	Index finger in the pose of pointing at something
245.	*Sukhasana*	Seated at ease posture
246.	*Sushupti*	A state of mind-True-self - When the senses and mind go into the soul - *Atma*
247.	*Svayambhu* (*Swayambhu*)	Self-manifested or that which is created by its own accord
248.	*Swapna*	Sleep state - When the mind is awake and can dream
249.	*Taala*	Measurement/ cymbal
250.	*Tala*	Tier
251.	*Tala-koshta*	Window
252.	*Tali* (Tamil) (*Mangala Sutra* in Sanskrit)	Sacred thread or chain tied around a bride at the time of her marriage by the bridegroom to signify the Sacred tie of marriage
253.	*Tamas*	Inertia, darkness, laziness
254.	*Tampuran*	King or highest caste of Kshatriya*s* of Kerala - *Nairs* were considered second in the hierarchy of *kshatriyas*
255.	*Tandava Karanas*	Leg lifted during dance usually by *Nataraja*
256.	*Taranga*	Wavy
257.	*Tarjani mudra*	The projected forefinger pointing upwards in a threatening manner
258.	*Tengalai namam* (Tamil)	Y shaped as against the U shape of the *Vadagalai namam*
259.	*Thevaram* and *Tiruvachagam* (Tamil)	Tamil devotional hymns to *Siva*

260.	*Thirumanam* (Tamil)	*Vivaham* (Sanskrit) ; Wedding
261.	*Tilak* (*Tilaka*)	Vermillion mark in the centre of the forehead of unmarried and married ladies and all men. Not to be used for widows.
262.	*Tirthankara*	Jain Saint who has reached the highest state of spiritual evolution there are only 24 of them.
263.	*Tirupadigam* (Tamil)	Tamil hymn
264.	*Todus* (Tamil)	Ear ornaments
265.	*Tomara*	Club
266.	*Tribhanga*	Body bent (flexed) three times at the knee, hip and neck
267.	*Trinetra*	Three eyes
268.	*Trisula*	Trident
269.	*Trivali*	Having three ripples or incisions on the stomach
270.	*Udarabandha*	A band of silk or gold thread worn on the stomach
271.	*Udukkai*	Kettle drum
272.	*Ugra*	Angry
273.	*Uma*	Goddess; Consort of *Siva*
274.	*Upadesa mudra*	The right hand held with the index and the thumb joined together like a circle while the other three fingers point upwards commonly seen in all *Dakshinamurthy* sculptures - *Chin mudra*.
275.	*Upanayana*	Sacred thread wearing ceremony
276.	*Upanishads*	(Commentaries on the Vedas) philosophic works in Sanskrit considered to be some of the most advanced met-physical thought known to mankind
277.	*Upavita*	Sacred thread
278.	*Urassutra*	A chest band
279.	*Urna*	Curl of hair between the eyebrows of the Buddha
280.	*Usnisa*	A flame like protuberance on the head of the Buddha, a symbol of wisdom
281.	*Utkutika*	Raising a leg, with the other leg hanging down
282.	*Utkutikasana*	Raising a leg, with the other leg hanging down
283.	*Utsava*	Festival
284.	*Uttama*	Mark of the greatest
285.	*Uttariya*	Cloth folded around the body used as upper garment
286.	*Uzhavara Padai* (Tamil)	Spud
287.	*Vadagalai namam* (Tamil)	Mark on the forehead in the shape of U usually worn by *Vaishnavas*
288.	*Vahana*	Vehicle usually of the Gods in this context
289.	*Vajrayudha*	A weapon portrayed as shaped like two *trisuls* placed one pointing upward and the other pointing downward; the weapon of Indra, the chief of the *Devas* - thunderbolt

290. *Valampuri* conch (Tamil)	Conch with whorls rising to the right and coiling in an anti-clockwise direction when viewed from the apex
291. V*alamsuli Vinayaka* (Tamil)	*Ganesa* with his trunk coiled dextral (to the right)
292. *Valayas* (Tamil and Sanskrit)	Bangles
293. *Vamana*	*Vishnu* in his incarnation as a short Brahmin
294. *Varada*	Open palm pointed downwards in pose granting boons
295. *Varaha*	Boar
296. *Varidhara*	Straight and flowing
297. *Veena*	String cum percussion musical instrument used in *Carnatic* (South Indian) music
298. *Veerasana*	Seated usually on a pedestal with one leg folded and the other hanging down. This is distinguished from *Sukhasana* by the presence of rigidity in this posture
299. *Vel* (Tamil)	The spear
300. *Vibhuti* (Tamil)	Sacred ash; might of the God; prosperity etc according to context
301. *Vismaya mudra*	Pose of being Wonder struck
302. *Vitarka mudra*	Arguing posture
303. *Yaga*	Sacrifice
304. *Yagna*	Ritual sacrifice in which oblations are poured into a sacred fire. The altar is constructed in accordance with principles of advanced mathematics and represents a high level of philosophical thought. The oblations are carried to the *Devas* or Gods in the form of spirit or ether. Vedic mantras are chanted appropriate to each *Yagna*.
305. *Yagnopavita*	A sacred thread
306. *Yajnopavita*	Sacred thread
307. *Yaksha*	In Buddhism and Jainism, attendants of the Buddha or *Tirthankaras* who are benevolent and guard the main deity like a *Tirthankara* ; in Hinduism they are ghouls but have a philosophical bent like in the *Yaksha Prasna* episode of *Yudhisthira* in *Mahabharata*. In Jainism, they came to be worshipped.
308. *Yakshi*	Female *Yaksha*.
309. *Yali*	Mythical animal *yali* figure (mythical animal with the face of a lion and the trunk of an elephant some say they existed but are now extinct)
310. *Yogadanda*	Sacred staff
311. *Yoganidra*	Primordial sleep
312. *Yogapatta*	A band used by great teachers to keep their legs in a particular pose during their yoga practice

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20. Suryanarayana Row. B, (1905) *A History of Vijayanagar: The never to be forgotten empire*, Published by Asian Educational Services, (Reprint, 1993), New Delhi.

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Http://shodhganga.inflibnet.ac.in:8080/jspui/bitstream/10603/4605/10/10_chapter%204.pdf
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24. Vogel, J.PH (1926), *Indian Serpent Lore or The Nagas in Hindu Legend and Art*, Asian Educational Services, New Delhi (Reprint 1998).

The bibliography for Chapter IX - Wood carvings is given in that chapter itself in older format.

alterations to the ancient structure should be avoided. The size of the opening will also be the exactly as provided in the drawing / estimate. A cut lintel may be laid using any lightweight materials such as Teak, Illuppai wood and not by concrete. The reason for use of wood is to avoid use of heavy weight materials.

5. The enamel paint applied on the walls of the Ardha Mandapam of the shrine of Goddess Gomathi should be removed by the procedure already given in my book 'Manual on Conservation and Restoration of Monuments'(2007) and earlier notes this year. The iron nails fixed on the timber rafters placed above the main idol in the shrines of the God (Sphutarjuna) and Goddess Gomathi should also be removed. (Sanctums). There should be no such external puncturing of the wood or walls in the future.

6. The existing sky light vent provided in the Inner Prakara roof shall be covered by Poly Carbonate sheet for proper lighting and safety.

7. The gap that has developed in-between the beams over the stone pillars in North and West inner Prakara is a natural gap meant for expansion joints. The gap should not be disturbed.

8. Further cracks that have developed on the stone pillars below the capital and corbel are due to one side loading to the pillars, which is due to too much thickness of the Weathering Course. The excess layer of Weathering Course should be removed. **I-Section mending of the cracks should be done.**

9. Necessary struts should be given using iron props, wooden piece and sand bags to free the load of the roof granite beams while carrying out rectification works to the stone pillars. In this regard my inspection notes given at Madurai (Notes of Inspection No. 3/2013 dated 23.03.2013) and notes available on the restoration of the domes in the Tirumalai Nayak Mahal at Madurai in my book (cited above – ibid) should be followed.

10. All the pointing work should be done as Recessed Pointing instead of Raised Pointing.

11. A thin layer of sandal paste is to be applied over face of the Emerald Natarajar idol. This will prevent cracks due to heat absorption.

12. The existing wooden structure in the First Tier of Raja Gopuram was inspected. No enamel painting work should be carried out over the wooden surface and the stucco figures etc on the outer surface. The wooden members should be chemically treated by experts using **MRF VAPO CURE** application. For the Gopura, Yellow or white ochre coat

Annexures

NOTES OF INSPECTION No.8/2013

Inspection Notes given by: Dr. R. Kannan, IAS, Principal Secretary to Government, *Tour*ism, Culture and Religious Endowments Department.

Place of work: Arulmighu Narumbunatha Swami (Sphutarjuneswara) Tirukoil, Tiruppudaimarudur, Ambasamudram Taluk, Tirunelveli District.

Date of Inspection: 08.06.2013 A.N

Officers present ::-

1.Thiru. S.Subramanian, Assistant Divisional Engineer HRCE, Tirunelveli.

2. Mr. Ajith, Executive officer, Arulmighu Narumbunatha Swami (Sphutarjunam) Tirukoil, Tiruppudaimarudur

1. The vegetation that has grown on the top surface of the existing Mottai Gopuram (flat surface) should be removed using TUFFALO for 30 days or (Tree Killer) Chemical available at the Tamil Nadu Agricultural University. No other commercial product should be used for removal of vegetation. After removal of vegetation, weathering course (not more than 15 cm thick) with Surki lime mortar and pressed tiles should be laid properly over the top surface of Mottai Gopuram in front of the temple.
2. The serial Light fittings fixed over the cut stone pillars on both sides of passage to the temple Sanctum and in front of the Nava Graha Shrine should be removed at once.
3. The existing Bhairava Shrine was inspected .The crack that has developed on the side wall of the shrine is not due to any structural load. This hair line crack should be mended with combination mortar. Usually no enclosure is given for "Parivara Devatas". The wall is a 19th or 20th Century AD addition. Hence, there is no need for any grill for the opening in the shrine. A small opening for ventilation can be given. The grills proposed elsewhere are also similar. There is no need.

New openings and alterations to the ancient structure should not be allowed.

4. The opening should be done through special tools such as the Hammer Drill of BOSCH / HILTI companies, so that there is no vibration during drilling. New openings and

Thiru K.T.Narasimhan, Retired Superintending Archaeologist, Archaeological Survey of India in case of doubt.

21. Further instructions given in my inspection notes at Madurai (No.3/2013 dated 23.03.2013) and the book "**Manual on Conservation and Restoration of Monuments**" (2007) written by me and published by the Government Museum, Chennai, should be followed.

22. The other items of work consist of modern structures, their need and restricting their amount may be decided by the Commissioner of HR & CE to suit the budget.

(Dr.R.Kannan)
Principal Secretary to Government
Tourism, Culture & Religious
Endowments Department

of *Gobi* traditional white wash using M/S Four Square water soluble material or similar quality coating should be done.

13. Chemical Cleaning of the Temple Structure should be done as per the procedure mentioned in my book (refer para-5).

14. Cleaning of the Temple Structure using water jet under pressure or Sand Blasting should be banned by a Government Order. Any high pressure fluid/granules either sand or water directed on the delicate granite sculptures will disfigure them. This has happened in several temples where sand blasting was done. There is no need of any such cleaning as the public are again going to spread oil. The skin of the granite if removed will lead to cracks and will lead ultimately to the collapse of the sculpture or wall. (Action: Commissioner, HR & CE/DS, HR & CE).

15. All pointing should be done by only in Combination Mortar and use of Cement mortar should be avoided.

16. Use of nails on wooden members should be avoided. Action should be taken against persons doing this.

17. No enamel painting should be done over the plastered wall / Stone surface. Only Yellow ochre / Gobi lime should be applied. In this regard, one of the resource is Thiru S.Ganga Ramasamy Polymer and Paint consultant or any other person identified by the Government Museum, Chennai may be contacted for better application of Conservation Chemical techniques. Please refer my notes of inspection No.3/2013 and Annexure).

18. Scraping of decayed lime plastering should be done by power tools such as Hammer Drill of BOSCH / HILTI. In this regard, please contact Thiru Balasubramanian, Curator, Archaeology Section, Government Museum for renovation work, whom I have trained during the Amaravathi Gallery work in 2001.

19. Providing new plastering over the core walls of the Vimana should be minimized and it should be in situ mending as far as possible.

20. Necessary photos should be taken before and after conservation. Numbering of stone members for easy identification and to carryout relaying work properly should be done after Before Photos are taken so that they can be easily re-laid. Please contact

Annexure II

Inspection Report on 'Rajagopura' of Sri Narambunatha Swamy Temple, Tiruppudaimarudur, By K.T.Narasimhan, Superintending Archaeologist /Conservationist (Retired) and Consultant Archaeologist to the Government of Tamil Nadu.

As per the direction of the Commissioner, H R & C E department, Chennai, I have inspected the Pancha*Tala*(Five Tiers) Rajagopura of Sri Narambunatha Swamy temple, at Tiruppudaimarudur, Ambasamudramtaluk, Tirunelveli district, Tamil Nadu, on 7-1-2014.

During my inspection the following officials of HR&CE Dept. were present :-

1. Shri. K. Kanakasundaram, Executive Officer, Sri Narambunatha Swamy temple, Tiruppudaimarudur.
2. Shri.Rajkumar, Assistant Executive Engineer, O/o the Joint Commissioner, Kanyakumari-Devasam Board, Sucheendrum.

This ancient temple is situated at Tiruppudaimarudur, in Ambasamudramtaluk, Tirunelveli District. It has a beautiful PanchaTala (five tier) Rajagopura of Sankeerna type (where in stone, brick, wood, and lime is used as core material). Besides, it has excellent ancient paintings on its interior walls, beams and ceilings. Thus, traditionally such type of gopuras is known as Chitragopuras. The ancient Pandiya Nadu is very famous for such chitragopuras. Especially Tirunelveli district is very rich, having such Chitragopuras at Tiruppudaimarudur, Tirukkurungudi, Sucheendram and Alvar Tirunagari etc.

Here, the said Rajagopura's ancient paintings are severely damaged due to heavy water seepage during the rain, heat waves with dust during peak summer and crowning all these human vandalism in the name of crude conservation and scribing own names as epithet over the ancient paintings etc., have created an irreparable scar on these painting panels. Fortunately, now the HR&CE department is taking meticulous care to stop further damage and to conserve this Chitragopura by undertaking its physical conservation and painting preservation through chemical conservation. Therefore, keeping this as aim and main purpose, I am going to identify the existing problems, their root causes as well as their remedial measures here under.

1. The rain water is splashing into the talas(tiers) during monsoon due to wind velocity from east to west through tala- koshtas (tier openings) or vice versa, especially from the east during north-east monsoon. With the result the entire floors of all talas (tiers) as well as side walls, where ancient paintings exist are affected. Besides, in the past all such tala-koshtas (tiers) roof was broken without sensing the consequences. This was done to replace the rotten wooden planks (floor) and beams. Unfortunately, the wooden planks were not provided as they were placed earlier, but the created gap was filled with cement mortar, that too putting like a plumb ball. With the result an additional and unbearable head load as well as a wide gap too was created. After this conservation the rain water had started to flow freely all over the floor drenching the entire roof wooden planks and wooden beams too. This dampness paved the way to loosen the ancient lime plaster grip over the brick surface and painting pigment started falling from the base. As on date, it is noticed that at several places the chunks of old lime mortar had fallen and such patches are filled with cement mortar. This is the real root cause for the deterioration of the ancient paintings. Besides, due to super imposed agency (cement mortar) as filling material, the ancient paintings have developed hair cracks. Therefore, unless the existing leakage is completely arrested and the Chitragopura's interior is made leak proof, there is no point in undertaking ancient paintings preservation through chemical conservation.

2. Civil conservation should start from the top most tala (fifth tier). Due to non-availability of scaffolding, it is not possible for me to physically examine the exterior surface of this gopura, including the kalasa's base and its Brahmarandra. However, its interior condition clearly indicates that there may be some hair cracks on the exterior surface, especially between kudus, Salas and stucco figures. All such cracks currently seem to be filled with the recently applied oil enamel paint over the architectural members during the recent Maha-Kumbhabhishekam. As on date this fresh oil painting is retaining the dampness to some extent within the core. But, this will evaporate very shortly once the applied painting starts peeling off.

3. The Brahmarandra (top unification portion of the gopura) is made of excellent terrace bricks with pure lime mortar. Even today, the bricks are in good condition (skin is not damaged). We should start our conservation work from this portion. This interior portion should be plastered with combination mortar. The mortar ratio should be 1:1:2, so that it will be very smooth after grinding; wherein all the required ingredients

should be mixed as per requirement. The plastering should be done brick row wise i.e. should not cover the brick alignment. The adopted kadaleekarana technique (construction like plantain leaves) should be followed while plastering the interior bricks of the brahmarandra portion. Before plastering the existing lime plaster chunks (deposit remains) have to be removed carefully without damaging the ancient brick skin. After the said plastering, the leakage will not occur from the top of the gopura.

4. The existing iron rods with frame as well as the iron diamond shaped mesh should be removed from all tala-koshtas (tier openings) to reduce the head load.

5. Aluminium solid pipes with frame of the same material can be fitted for all tala-koshtas (tier openings). From inner side fibre (brown color) sheet may be fixed. These doors can be operated from inside and kept open, so as to get required air and light during normal days. When it rains, all such doors can be closed to prevent water flow into the tier floors. This arrangement will protect the ancient paintings, as well as the concealed wooden floors too.

6. All damaged tala-koshta (tier) openings were conserved with modern bricks that too inadequately. All such bigger size bricks have got to be replaced with ancient mediaeval period size bricks, so as to bring uniformity with equal density to the brick core roof in all floors. The combination mortar has to be used instead of cement mortar.

7. The damaged tala (tier) floors should be completely deplastered.

8. All rotten wooden members are to be replaced with new ones. Wood preservative may be applied, before laying the floor with combination mortar.

9. A thin flooring with combination mortar has to be re-laid over the wooden floor in all tiers as per the original architectural arrangement. For obtaining Moghul polish, pure lime paste may be applied over the newly laid floor.

10. Ochre color dry powder may be mixed while preparing the lime paste, so as to get the floor and side plain walls to have an ancient look.

11. The lime base of the ancient paintings has detached slightly from the brick wall on either side of the wooden pillars, due to dampness as well as dry condition. Due to that small chunks of lime plaster had fallen. All such patches were plastered with cement mortar in the past. All such cement packing have to be removed carefully and re-plastered with pure lime mortar. The vertical gap on either side of the wooden

pillars need very special method of filling with long needle type instrument. The way of its execution was explained to the officials at the site.

12. All wooden members have to be given wood preservative coat, before painting them.
13. All side walls of the stair case in all floors need re-plastering with combination mortar and super imposed lime paste coat to obtain the Moghul polish.
14. The damaged (worn out) steps need necessary repairs.
15. The paksha-kakshas (flanking chambers) of the lower and middle adhishtana (basement mouldings) level may be provided with granite stone flooring.
16. Minor repairs to the existing wooden doors of the stair case.
17. No electrical wiring should be done as the wood will catch fire. For light, LED torches can be used. On festival days, LED wire lights with ELCBs alone can be used.
18. Sunken pointing has to be done up to prastara (kalkaram) level afresh.

The proposed structural and chemical conservation can be executed from top to bottom floor, each floor at a time. However, the structural conservation should precede the chemical preservation in all talas (tiers).

07.01.2014

(K.T.Narasimhan)
Superintending Archaeologist/Conservationist.

Copy submitted with respect to the Commissioner H R & C E Department, Chennai, for his kind perusal and further action.

(K.T.Narasimhan)
Superintending Archaeologist/ Conservationist.

ANNEXURE III

Preliminary Report on the FT-IR spectrum of painting samples from Archaeological Survey of India, Chennai (the sample was given by Dr.Balasubramanian, curator, Government Museum, Chennai) by the Indira Gandhi Centre for Atomic Research, Kalpakkam dated 27-08-2013.

Archeological painting samples in the form of solid pieces were obtained from ASI. One of the samples was taken up for preliminary investigation using FT- IR spectroscopy under transmission mode. This sample was divided into three portions. One portion was scraped from the surface and subjected to FT – IR using KBrpellet . The second portion was extracted with acetone following the procedure given by Michele R. Derrick et.al. [1]. Third portion was subjected to pyrolysis and then extraction of the sublimed material using acetone [1]. The FT-IR spectra of these portions are shown in Fig 1, Fig.2 and Fig.3 respectively. It can be seen that the spectra of all the samples exhibit very good agreement. Using the data from reference 1, one can conclude that the painting could probably involve usage of some type of binder (may be gum). This point can be further confirmed if one can resort to detailed investigation using chromatographic techniques.

In addition, relevant portion of the reference on pyrolysis of samples and FT-IR is appended below.

Reference:

1) Infrared Spectroscopy in Conservation Science, Michele R. Derrick, Dusan Stulik, and James M. Landry.

Published by The Getty Conservation Institute, (1999).

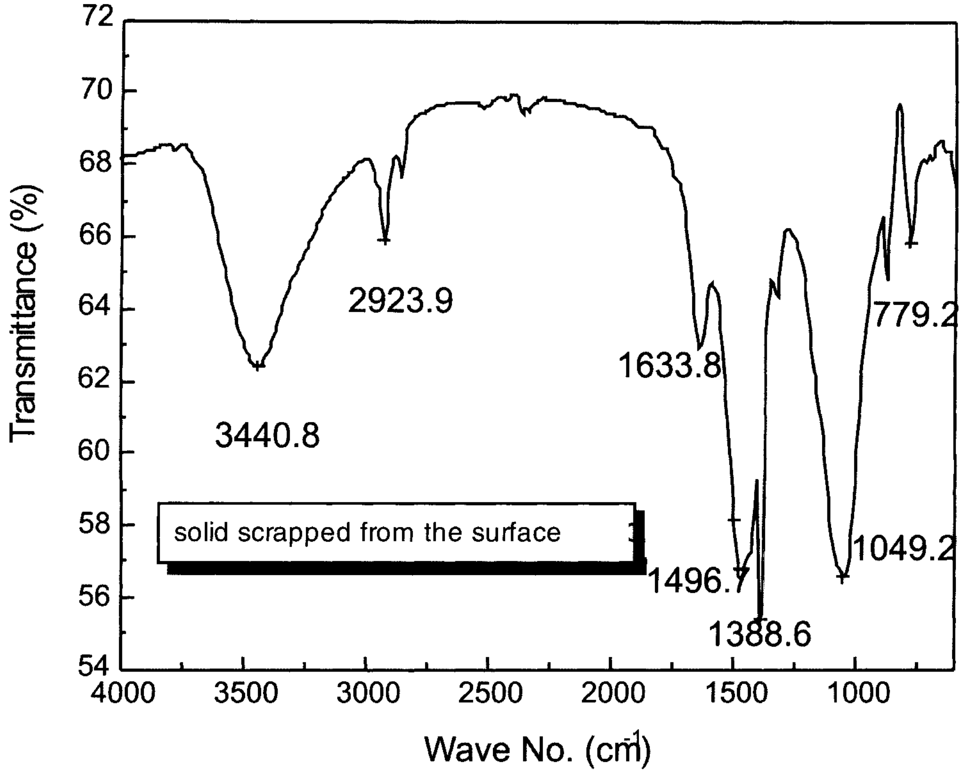


Fig.1 FT – IR spectrum of solid scrapped from sample

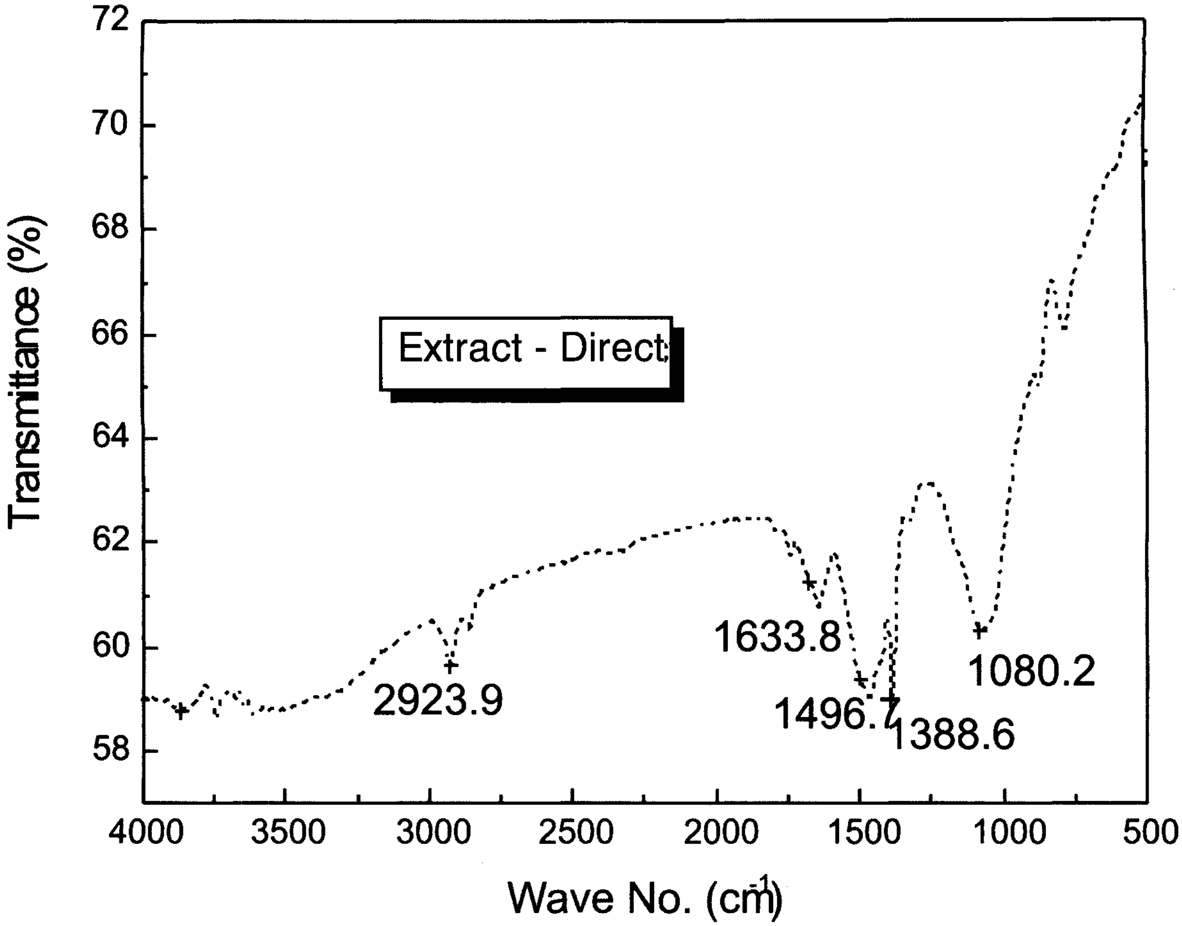


Fig.2 FT – IR spectrum of direct acetone extract of the sample

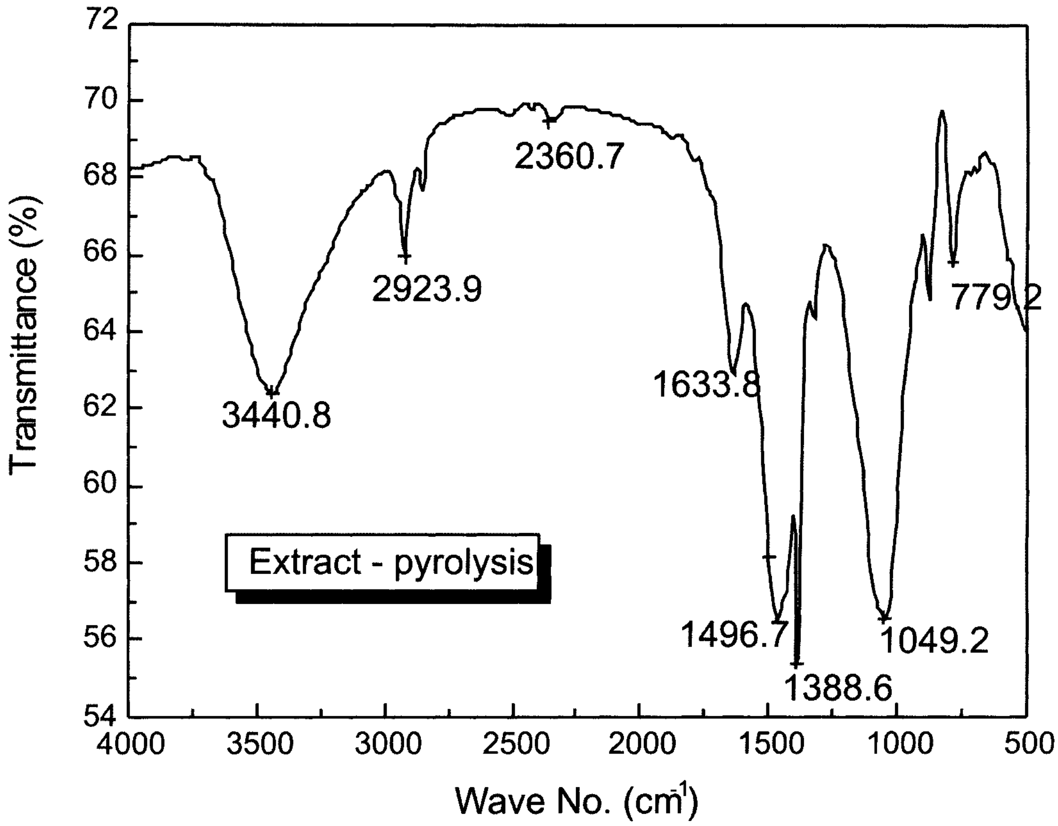


Fig.3 FT – IR spectrum of acetone extract after pyrolsis of the sample

Mixture separation by pyrolysis

Pyrolysis is useful for the separation of small amounts of insoluble organic materials from an inorganic matrix, such as a glass-filled epoxy resin, a low-binder oil paint, or a polyurethane-consolidated stone. For manual pyrolysis, it is best to have at least 1 mg of sample, as the procedure becomes easier as the sample size increases. Smaller samples can be analyzed manually with careful manipulation (Humecki 1995a) or with temperature-controlled, commercially available pyrolysis equipment.

To pyrolyze a sample manually, it is placed as pulverized chunks or as a pile of powder inside a glass capillary tube or disposable glass pipette with an inner diameter of approximately 1–8 mm. The sample should be at least 1 inch (2.54 cm) from the end of the tube. With the tube held horizontally with forceps or pliers, the sample area only is placed in the hot spot of a flame from a Bunsen burner or a butane lighter (Fig. 3.8). After the sample produces smoke, the tube is

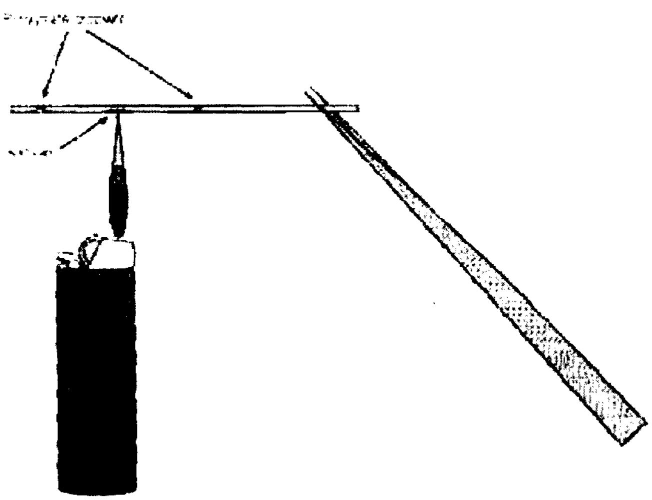


Figure 3.8
The manual pyrolysis technique useful for the separation of nonsoluble organic compounds from an inorganic matrix. A portion of the sample is compactly placed inside a glass pipette, then heated. After the sample smokes, the tube is cooled, and the pyrolysate that collects as droplets in the cooler regions of the tube is collected and analyzed.

removed from the flame and cooled. The volatiles in the smoke will primarily condense and collect as droplets in the regions of the tube not heated by the flame. These droplets can be sampled with a metal probe and placed on an IR transparent pellet for analysis. While in most cases the spectra of pyrolysates will correspond to the parent compounds, it i best to prepare pyrolysate references for comparison.

Appendix

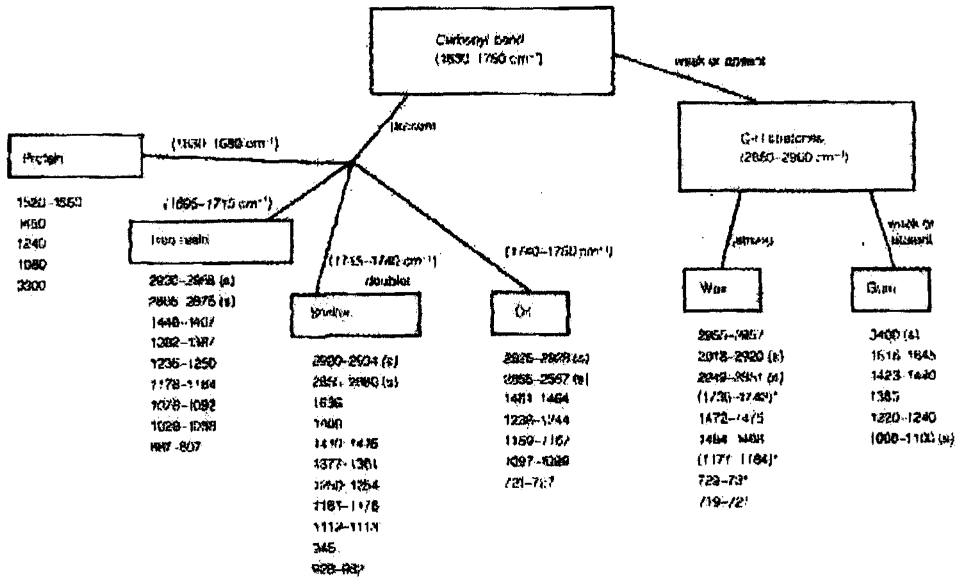


Figure 5.13
A flowchart to aid in characterization of several classes of natural organic materials based on their IR absorption band positions and intensities (s = strong; * = present only in ester-containing waxes).

2850 cm^{-1} (see Figs. 5.6 and 5.12 for paraffin and beeswax, respectively). Confirmatory bands for waxes are small, sharp doublets at 1466/1462 cm^{-1} and 730/720 cm^{-1}. The splitting of the bands near 730 cm^{-1} into a doublet indicates that there are at least four methylene groups in the chain. The appearance of the doublets indicates the semi-crystalline structure of the wax (Ludwig 1965). Any pure, long-chain hydrocarbon will have CH_2 chains with CH_3 methyl end groups and present a spectrum similar to paraffin wax. Most natural waxes also contain esters of higher fatty acids with fatty alcohols. Beeswax is composed of about 70% higher aliphatic esters, with 13% free wax acids and only about 12% hydrocarbons (Fig. 5.12). The ester groups account for the weak C–O stretching band at 1740 cm^{-1} and for the C–O bands in the 1175 cm^{-1} region.

Oils

Oils, vegetable and animal, consist of glycerol esters of higher fatty acids with even carbon numbers; their diversity lies in the type and composition of the fatty acids (Mills and White 1994). Oils and fats are ubiquitous and have been used in many contexts; in art objects they are commonly found as binding media in paintings and as residues in archaeological samples. While chromatographic procedures are required for the specific differentiation of the fatty acid components in oils, IR can readily identify this class of materials (Shreve et al. 1950; Barclay 1989; Kosek and Green 1992). In addition, IR spectroscopy has been successfully used IR spectroscopy and other techniques to examine wax seals and their attached textile remnants (Parra and Serrano 1990). Other authors have used IR spectroscopy to identify beeswax in Egyptian paints (Birstein and Tul'Chinskii 1979), on a column of a German church (Bleck and Ziegler 1967), and in samples excavated in Sudan (Delbourgo and Gay 1968).

In a wax spectrum, the many CH_2 groups (methylenes) in the chain produce the characteristic and predominant stretches at 2926 and

ANNEXURE IV

STATE: TAMIL NADU DIVISION: TIRUNELVELI DIST

BRANCH:THIRUPUDAIMARUTHUR

NAME OF WORK:	CHEMICAL TREATENT & PRESERVATION OF MURAL PAINTINGS, PAINTED BEAMS & WOODEN STRUCTURES INSIDE THE CHAMBERS OF RAJAGOPURAM, A/M NARUMBUNATHASWAMY TEMPLE, THIRUPUDAIMARUTHUR, DIST. THIRUNEWLVELI, TAMIL NADU.

Report received on 19.03.2014.

TOTAL AREA TO BE TREATED : 1141 SQ.M

REPORT

....Chemical Treatment & Preservation of Mural Paintings, Painted Beams and Wooden Structures Inside the Chambers of Rajagopuram, A/M Narumbunathaswamy Temple, Thirupudaimaruthur, AmbasamudramTaluk, Dist. Thirunelveli, Tamil Nadu.

The 16th century edifice of A/M Narumbunathaswamy Temple situated on the southern banks of the river Tamraparani is adorned with a majestic Rajagopuram rising to a height of 75' as its main gateway to the precincts of the temple. The entire height of the Rajagopuram is divided into five tiers and each tier is made as a chamber with brick walls on all four sides duly plastered with lime mortar and the wooden ceiling well decorated with floral motifs is supported by carved wooden pillars. The walls of the chambers are decorated with beautiful paintings depicting mythological stories besides floral designs.

Even the wooden beams exhibit paintings of floral designs apart from bracket figures. On each tier, there are two openings on the east and west to facilitate ventilation and light to pass through to make the paintings visible. The flooring in all the five chambers is made of wooden planks over which cement plaster has been laid, which is now found to be partially damaged.

As such the entire painted surface and the wooden members in all the five chambers are found to be in a deplorable condition and severe deterioration process has set in resulting in causing much damage. The entire wooden members and the painted walls are found to be covered with thick deposits of superficial accretions like dust and dirt apart from cobwebs, wasp nests and cocoons. This gives an impression of long neglect without caring for the priceless treasures of yester yore. The painted surface exhibits big patches of white substance, probably the efflorescence of calcium salts obliterating the original lustrous painted surface. Detachment of plaster, bulging, flaking of pigments exposing the white ground layer are commonly observed

phenomena on almost all the painted surface in all five chambers. At some places it is noticed the pain ted plaster has fallen off exposing the brick structure beneath.

Likewise, the wooden members have also suffered lot of damages by way of deterioration and at places the wood has become spongy exposing the fibrous matrix inside. Dark brown patches have been observed at many places on the wooden surface. Hardened dust and dirt materials are found to be settled on the wooden surface causing disfigurement. Wasp nests and cocoons are also seen adhering to the wooden surface. Near the eastern ventilator opening, the thick wooden beams had given way exposing the upper floor flooring. Human vandalism is rampant in all the chambers by way scribbling of names using sharp edged/tipped tools on the painted surface and as well enamel paint has been used for scribbling names. The walls of the arched openings on the East and West in each Chamber are found to be repainted with enamel paint obliterating the original paintings.

The root cause for all the damages and deterioration is the percolation of rain water from the top and as well through the cracks and crevices behind the stucco figures on the vimana which bore the brunt of the rain water during monsoon seasons. Such severe damages could be caused only through copious flow of water constantly making the wood and walls completely wet for days together. As both wood and plaster are porous they absorbed the water and retained in their pores inducing physico-chemical process culminating into deterioration process. As the paintings and the wooden members are inside the chambers there was no scope for evaporation as air circulation is negligible.

Added to this the exterior of vimana embellished with stucco figures is coated with garish synthetic emulsions paints which not only clogged the pores of the stucco work but also did not allow quick evaporation even though exposed to atmospheric conditions. In order to attend to the problems cited above and to bring the paintings and the wooden members to their original pristine glory, the work involves the following steps:

1. Erection, dismantling and re-erection of scaffolding at different stages of work.
2. Removal of superficial accretions using soft bristled brushes from both painted surface & wooden members
3. Consolidation of flaking paint layer and pulverized painted surface.
4. Removal of cobwebs, wasp nests ad cocoons
5. Removal of white patches using compress technique from the painted surface.
6. Chemical Treatment for the removal of adherent deposits using organic solvents and Reagents and brightening up of painted surface.

7. Chemical Treatment for the removal of stubborn accretions and stains using non ionic Detergents, organic solvents using pack method from the surface of wooden members.

8. Repair of bulges and detached plaster

9. Filling up of the lacunae on the painted surface using traditional plaster ingredients.

10. Filling up of the cracks and fissures in the wooden members using PEG

11. Colour reintegration of loss of pigments on the painted surface

12. Insecticidal and anti termite treatment to the wooden members

13. Consolidation of spongy wooden members with PEG 4000.

14. Application of preservative coat on the treated paintings and wooden members

15. The scribbling and deep furrowed writings on the paintings are to be filleted with Lime paste and after drying they should be suitably tinted so as to match with the surroundings.

16. The Chemical Conservation Process should be started first at the 5th Floor and that too first on the Wooden Members as they are worst affected and continued downwards. Later the Conservation of Paintings can be taken up.

17. It is advisable that the Structural Conservation be completed first and then the Chemical Conservation can follow which will ensure better results.

The work will be carried out departmentally under the direct supervision of Executive Officer, Thirupudaimaruthur, Ambasamudram Taluk, District Tirunelveli.

For removal of superficial accretions from the paintings, required no. of skilled labourers have been provided in the estimate as the work is of delicate nature.

As the work of consolidation of fragile and flaking of paint layers is a highly skilled Nature, Trained Conservator is required. Provision for such conservator has been made in the estimate in required Nos.

For removal of adherent layers of deposits that have settled on the painting surface, Organic solvents and reagents have to be used which requires trained, knowledgeable.

Conservator, Provision for such personnel has been made in the estimate in required Nos.

For repair of bulged plaster, detachment of plaster, strengthening of pulverized and disintegrated plaster and consolidation of the same and filling the deep furrowed writings and scribbling suitable no. of Modellers have been provided in the estimate.

For colour reintegration of filleted area and loss of patches of painted area suitable no. of Artists have been provided in the estimate.

For removal of superficial accretions from the surface of the wooden members suitable no. of semi skilled laboures have been provide in the estimate.

For removal of adherent and ingrained deposits from the surface of the wooden members Detergents, Solvents, reagents have to be used for which trained, knowledgeable Conservators are required. Provision for such personnel has been made in the estimate in sufficient nos.

As the wooden members were subjected to prolonged exposure to moisture by way of rain water inflow, they would have been attacked by insects, termite and fungus. In order to eradicate and prevent further onslaught insecticide treatment, anti fungal and anti termite treatment have to be imparted for which Pest Control agents have to be employed. To meet out this expenditure a moderate lump sum provision has been made in the estimate.

Due to constant flow of rain water on the surface of the wooden members and subsequent absorption of water in the fibrous matrix of the wood, the tannin content of the wood has been lost and some of the wooden members have become spongy which is very well seen on some of the beams exposing the inner fibrous structure. In such cases the wood has to be consolidated with PEG 4000. In order to carry out such process suitable no. of carpenters have been provided in the estimate.

After completion of chemical treatment, finally the wooden members have to be given a preservative coat. For such purposes required no. of skilled labourers have been provided in the estimate.

As the decorated wooden ceilings are at heights, scaffolding materials are required to reach the height. A lump sum provision for such materials in required quantity has been made in the estimate under Scaffolding Materials.

Chemicals like organic solvents, detergents, consolidants, preservative etc., required for the work have been provided in the estimate in sufficient quantities under Chemicals.

For keeping the chemicals, solvents, reagents, Preservative solution etc., during the work, Plastic and enamel wares are required and provision for such items has been made in the estimate under Minor Cons.Stores.

Materials like cotton absorbent, various types of brushes, tissue paper rolls are required for the execution of work. Provision for such items has been made in the estimate under Major consumable Stores.

A lump sum provision has been made in the estimate for Artist, Modeller materials like various types of Artist brushes, ochre colours, ss needles, scalpel, pallete knife etc under Artist/Modeller Materials.

For safe keeping of store materials like Chemicals, Solvents, Preservatives, Consumable materials, Scaffolding materials and for the stay of Technical Staff employed in the work, Accommodation is required during the entire duration of work and provision for this has been made in the estimate under Accommodation.

Photo Documentation is essential and must in Conservation Work and it should be carried out through out conservation process like Before, During and After. Provision for such item has been in the estimate under Photo Documentation.

As the materials like Chemicals, Solvents, Preservatives, Scaffolding Materials, Consumable Stores etc., are to be procured from outside market and transported to work site at Thirupudaimaruthur, a moderate provision for such expenditure has been made in the estimate under Transportation charge.

...the work will be executed under the able guidance of a Consultant......

......

(R.VEERARAGHAVAN)
Dy. Suptdg. Archaeological Chemist(Rtd)
Archaeological Survey of India
Consultant

SREE LATHA RAO
Asst. Suptdg. Archaeoligist,
Archaeological Survey of India

K.MOORTHEESWARI,M.A.M,Ed.,B.L.,
Deputy Superinteding Arcaheologist,
Archaeological Survey of India
Chennai

RAJESWARI
Deputy Superinteding Arcaheologist,
Archaeological Survey of India
Trissur, Kerala

I. MADHAVA SARMA

V.M. JIJULAL (Mural Artist)

NAVEEN

LOKANATHAN

SCANNED AND SIGNED COPY OF THE LAST PAGE OF THE REPORT

R. Veeraraghavan
(R.VEERARAGHAVAN)

Dy.Suptdg.Archaeological Chemist (Rtd)

Archaeological survey of india

Consultant

(I. Madhava Sarma)

Sreelatha Rai
Asst. Suptdg. Archaeological Chemist
Archaeological Survey of India

K. MOORTHEESWARI, M.A., M.Ed., B.L.
Deputy Superintending Archaeologist
Archaeological Survey of India
Chennai Circle, Fort St. George
CHENNAI - 600 009.

Rajmohan
Dy. Suptdg. Archaeological Chemist
Archaeological Survey of India
Kerala

NAVEEN P.B

Sidhal. V.M (Mural Artist)

(V. LOKANATHAN)

Annexure V

Abstract

Tourism, Culture and Religious Endowments Department- Hindu Religious and Charitable Endowments Department - Formation of Archaeological Expert Committee for the Hindu Religious and Charitable Endowments and Archaeology Department to assist the Archaeological Consultant Thiru K.T.Narasimhan, the retired Superintending Archaeologist, Archaeological Survey of India already approved by the Government to restore and preserve the Heritage Temples with the Government of India Grant under 13th Finance Commission – orders - Issued.

Tourism, Culture and Religious Endowment(RE 1) Department

G.O. (Ms) No.199 Dated:08.08.2013.

Thiruvalluvar Aandu-2044,
VijayaVarudam, Aadi-23
Read:

1. G.O.Ms.No 171,Tourism, Culture and Religious Endowments (MA2) Department dated 29.06.2013
2. Commissioner of Hindu Religious and Charitable Endowments Letter No Na.Ka.No. 15119/2010/Y2 dated 09.07.2013 and 18.07.2013
3. Commissioner in-charge, Department of Archaeology Letter No C1/2309/2013 dated 17.6.2013

ORDER

A sum of Rs 100 crores has been sanctioned for conservation of temple monuments by Government of India under the Heritage Protection Components Scheme under 13th Finance Commission, both for State Department of Hindu Religious Charitable Endowments and Archaeology Departments. There is also a proposal for conducting Kumbhabisekam for 1006 temples under the Hindu Religious Charitable Endowments Department.

2. The Commissioner of Hindu Religious and Charitable Endowments Department in the letter second read above has stated the following:

(a) Most of the temples under the control of the Hindu Religious & Charitable Endowments Department are heritage temples built by the erstwhile rulers of Tamil Nadu namely the Chera, Chola, Pandias and Vijayanagara empires. These temples are repositories of the Tamil Culture and civilizations for a future generation.

(b) Under the 13th finance commission grant,a sum of Rs 90 crores has been allotted from 2011-2012 to 2014-2015 for conservation and restoration of dilapidated heritage temples.

(c) In G.O.Ms.No 171, Tourism, Culture and Religious Endowments Department dated 29.6.2013,Thiru K.T.Narasimhan has been designated as Archaeological Consultant for the Departments of Archaeology and Hindu Religious Charitable Endowments for all conservation and restoration works.

(d) Under the 13th Finance Commission Grants, temples have to be restored or conserved for two more years in addition to the ongoing schemes, Kumbhabishekam, etc. They require advice on conservation and restoration on an ongoing basis. It is therefore necessary to form an expert committee of experts *well versed in* Archaeological conservation in addition to the Archaeological Consultant already appointed by the Government Order first read above, since the volume of work is very large.

(e) He has stated that the following experts may be considered for appointment as members of the Expert Committee:

1) (1) Dr. R.Kannan, I.A.S., Principal Secretary to Government, Tourism, Culture and Religious Endowments Department in his capacity as Conservation Archaeologist and Museologist. He has conserved several archaeological monuments like Danish Fort, Tranquebar, Museum Theatre, Egmore etc. He has also written a conservation manual titled "Manual on Conservation and Restoration of Monuments: Proceeding of an Administrator turned conservation Archaeologist cum Museologist" in the year 2007.

(2) Dr.S.Vasanthi, Commissioner in charge, Department of Archaeology

(3) Dr. G. Maheswari, Superintending Archaeologist, Archaeological Survey of India, Chennai Circle, Fort St George, Chennai

(4) Smt.K.Moortheeswari, Deputy Superintending Archaeologist, Archaeological Survey of India, Chennai Circle, Fort St George, Chennai.

3. The Commissioner of Hindu Religious and Charitable Endowments Department has also mentioned that for the expert committee members who are working in the State Government the T.A and D.A will be sanctioned by their regular departments and in respect of expert committee members who are working in Central Government the Travelling Allowance and Dearness Allowance will be sanctioned from the funds of the temples concerned for the inspection. In case the inspecting temple has paucity of funds the same shall be reimbursed from the temples which have sufficient funds.

4. The Commissioner, Department of Archaeology in her letter third read above has stated as follows:

(a) In view of the volume of work and the need for obtaining expert opinion from Archaeologists experienced in the field of conservation and restoration of Archaeological monuments a proposal is submitted to Government for constituting a panel of officials designated as Technical Officers with the experience in Archaeological conservation and restoration of ancient monuments and temples to assist Thiru.K.T.Narasimhan the retired Superintending Archaeologist, Archaeological Survey of India who has been

identified as Consultant for both Hindu Religious and Charitable Endowments and Archaeology Departments.

5. The Commissioner in charge, Department of Archaeology has also recommended the following Technical Officers for appointing in the Expert Committee:-

(1) Dr. R.Kannan, I.A.S., Principal Secretary to Government, Tourism, Culture and Religious Endowments Department in his capacity as Conservation Archaeologist and Museologist. He has conserved several archaeological monuments like Danish Fort, Tranquebar, Museum Theatre, Egmore etc. He has refurbished the world famous Bronze Gallery and set up several Galleries in Government Museum, Chennai. He has documented his experiences in several books. He has also written a conservation manual titled "Manual on Conservation and Restoration of Monuments: Proceeding of an Administrator turned conservation Archaeologist cum Museologist" in the year 2007. He was and is an active member of many Archaeological and Heritage Societies both nationally and internationally including ICOM like Museum Association of India, International Council of Museum of History Paris etc a unit of UNESCO.

(2) Dr.S.Vasanthi, Commissioner in charge of Archaeology.

(3) Dr.G.Maheswari, Superintending Archaeologist, Archaeological Survey of India, Chennai Circle, Fort St George, Chennai

(4) Smt.K.Moortheeswari, Deputy Superintending Archaeologist, Archaeological Survey of India, Chennai Circle, Fort St George, Chennai.

6. The Commissioner in charge, Department of Archaeology has also suggested that the panel of members will assist Thiru K.T.Narasimhan in conserving the monuments of temples and that the members can act as a team along with Thiru K.T.Narasimhan at his request. They will also act independently either individually or as a team for those sites not covered by him. The Panel Officers will provide notes of inspection for conservation and restoration of Monuments and temples of Hindu Religious and Charitable Endowments Department and the State Protected Monuments as per Archaeological norms. As they are officials of Central and State Governments they are eligible for Travelling Allowance and Dearness Allowance admissible by the respective Governments. The Superintending Archaeologist, Chennai has indicated that the officials of the Archaeological Survey of India are bound to co-operate and assist the State Authorities. The Archaeological Survey of India officials have given their consent letters.

7. The Government after careful examination of the proposal of Commissioner of Hindu Religious and Charitable Endowments Department and Commissioner of Archaeology have decided to form an Archaeological Expert Committee comprising the following Members to assist Thiru.K.T.Narashimhan, Superintending Archaeologist (Retired) to conserve and restore the monuments of Ancient and Heritage Temples with the grant of 13th Finance Commission.

1) Dr. R.Kannan, I.A.S., Principal Secretary to Government, Tourism, Culture and Religious Endowments Department in his capacity as Conservation Archaeologist and Museologist.

2) Dr.S.Vasanthi, Commissioner in charge, Department of Archaeology.

3) Dr. G.Maheswari, Superintending Archaeologist, Archaeological Survey of India, Chennai Circle, Fort St George, Chennai

4) Smt. K. Moortheeswari, Deputy Superintending Archaeologist, Archaeological Survey of India, Chennai Circle, Fort St George, Chennai.

8. The Government direct that the panel of members shall assist Thiru K.T.Narasimhan in conserving the monuments of temples and that the members can act as a team along with Thiru K.T.Narasimhan at his request. They shall also act independently either individually or as a team for those sites not covered by him. The panel Officers shall provide notes of inspection for conservation and restoration of Monuments and temples of Hindu Religious and Charitable Endowments and the State Protected Monuments as per Archaeological norms.

9. The State Government Members of the Expert Committee shall claim the Travelling Allowance and Dearness Allowance from State Funds. In respect of Members of the Expert Committee working in Central Government the Travelling Allowance and Dearness Allowance shall be sanctioned from the funds of the temples concerned for the inspection. In case the inspecting temple has paucity of funds the same shall be reimbursed from the temples which have sufficient funds.

10. This order issues with the concurrence of Finance Department vide its U.O.No.2838/FS/P/2013, dated: 23.07.2013.

(BY ORDER OF THE GOVERNOR)

R.KANNAN
PRINCIPAL SECRETARY TO GOVERNMENT

To
Dr. R. Kannan, I.A.S., Principal Secretary to Government,
Tourism, Culture and Religious Endowments Department, Chennai – 9.
The Commissioner in-charge, Archaeology Department, Chennai-8
The Commissioner of Hindu Religious and Charitable
Endowments Department, Chennai-34
Dr.G.Maheshwari, Superintending Archaeologist,
Archaeological Survey of India, Chennai Circle, Chennai-9
Smt. K.Moortheeswari, Deputy Superintending Archaeologist,
Archaeological Survey of India, Chennai Circle, Chennai-9
Thiru.K.T.Narasimhan, Retired Superintending Archaeologist,
Archaeological Survey of India, Chennai-9

Copy to:
The Special Personal Assistant to Hon'ble Minister for Finance, Chennai-9.
The Special Personal Assistant to Hon'ble Minister School Education,
Sports and Youth Welfare, Chennai-9.
The Private Secretary to Principal Secretary to Government, Tourism, Culture and Religious Endowments Department, Chennai – 9.

The Deputy Secretary to Government Tourism, Culture and
Religious Endowments (RE) Department, Chennai-9
The Deputy Secretary to Government Tourism, Culture and
Religious Endowments (Culture) Department, Chennai-9
The Finance (TD and I) Department, Chennai-9
Tourism, Culture and Religious Endowments (MA-1)
Department, Chennai-9
Tourism, Culture and Religious Endowments (General)
Department, Chennai-9
SF/SC

// Forwarded by Order //

Section Officer

Abstract

Hindu Religious and Charitable Endowments Department - Formation of Advisory cum Supervisory (Expert Committee) and Working Committee for the Hindu Religious and Charitable Endowments to restore the murals – orders - Issued.

Tourism, Culture and Religious Endowment(RE 1) Department

G.O. (Ms) No.237 Dated:11.10.2013.

Thiruvalluvar Aandu-2044,
Vijaya Varudam, Purattasi-25

Read:

4. Announcement made by the Hon'ble Chief Minister under Rule 110 dated.14.05.2013.
5. Commissioner of Hindu Religious and Charitable Endowments Letter No Rc.No.27049/2013/Y2, dated 05.09.2013.

ORDER

The Hon'ble Chief Minister has made the following announcement under Rule 110 on the floor of the Legislative Assembly on 14.05.2013.

"இந்து சமய அறநிலையத்துறை கட்டுப்பாட்டின் கீழ் உள்ள சுமார் 50 திருக்கோயில்களில் உள்ள பழைமையான ஓவியங்கள் பல இடங்களில் போதிய பராமரிப்பின்றி மிகவும் சிதிலமடைந்து அழிவுறும் அபாயம் உள்ளது என்பதை எனது கவனத்திற்கு கொண்டுவரப்பட்டுள்ளது. இந்த பழைமையான ஓவியங்கள் தொல்லியல்துறை வல்லுநர்களையும், தொல்லியல் துறையிலிருந்து ஓய்வு பெற்ற வேதியியல் நிபுணர்களையும் கொண்டு பழைமை மாறாது புதுப்பித்து பராமரிக்கப்படும் என்பதை மகிழ்ச்சியுடன் தெரிவித்துக் கொள்கிறேன். முதற்கட்டமாக கன்னியாகுமரி மாவட்டம், சுசீந்திரம், அருள்மிகு தாணுமாலையசுவாமி திருக்கோயில் ஏழுநிலை இராஜகோபுரத்தில் அமைந்துள்ள சுவர் ஓவியங்களை அதன் பழைமை மாறாது புதுப்பிக்க நடவடிக்கை மேற்கொள்ளப்படும்"

2. A meeting was held on 19.08.2013 at 11.30 A.M on this subject in the chamber of the Principal Secretary to Government, Tourism, Culture and Religious Endowments Department.

3. Based on the above, the Commissioner, Hindu Religious and Charitable Endowments Department in the letter second read above has sent the following proposal:

As the restoration and preservation of murals is an unique and specialized work in nature after having considered the educational qualification of the individuals in the relevant field and their experience, in order to do the work with utmost care, it may be considered to constitute an advisory cum supervisory committee with the following members:-

Advisory cum Supervisory Committee (Expert Committee)

❖ Mrs. Sreelatha Rao, Assistant Superintending Archaeological Chemist, ASI, Chennai 600 009	..Member.
❖ Mr.Veeraragavan, Deputy Superintending Archaeological Chemist, (Retd.), ASI	..Member
❖ Smt.K.Moortheeswari, Deputy Superintending Archaeologist, Fort Museum ASI, Chennai - 600 009	..Member
❖ Dr.L.Rajeswari, Deputy Superintending Archaeologist Chemist, ASI, Trissur, Kerala	..Member
❖ Thiru. Madhava Sharma,Ex. A.S.I Chemical Conservationist	..Member
❖ Additional Commissioner (Thiruppani), HR&CE Department	..Member/ Co-ordinator.

4. As restoration of Murals is an unique and specialized work, it is desirable to form a working committee consisting of the following persons as they are found to be eligible persons to do the work.

List of persons to do the work (Working Committee)

1) Mr. Veeraragavan, Deputy Superintending Archaeological Chemist, (Retd.), ASI
2) Mr. V. Loganathan, Deputy Superintending Archaeological Chemist, (Retd.), ASI, No.9285th Main, 10th Cross E&F Block, Ramakrishna Nagar, Mysore-570022, Karnataka State.
3) Thiru Madhava Sarma – Ex. A.S.I. Chemical Conservationist
4) Thiru Sampath Kumar, Artist Modeller, ASI (on retirement)
5) Mr. P.B. Naveen
6) Mr. V.M. Jijulal

5. The honorarium of Thiru Veeraraghavan and other skilled and semi skilled persons may be fixed as follows:

i) Thiru Veeraraghavan:- Rs.3000/- per day.

ii) Thiru Loganathan:-Rs. 3000/- per day.
iii) Thiru Madhava Sharma:- Rs.2750/- per day.
iv) Thiru SampathKumar :-Rs. 2750/- per day.

6. Also any other experts from the ASI, Departments of Archaeology / Museums (serving or retired) may also be co-opted and paid on the same ratio adopted in the case of the persons as stated in para 3.

7. On the invitation of the Additional Commissioner (Thiruppani) Thiru Veeraraghavan, Thiru Madhava Sarma, Thiru Loganathan and Thiru Sampath Kumar shall make periodical visits to the work spot and they shoud stay there at least for 3 – 5 days. They will be paid actual Travelling Allowances (cost of ticket) by the class for which they were eligible, at the time of retirement by the temple concerned. Similarly, the serving Government servants like Mr.Jagannathan etc., can also make visits. They will guide the actual workers and also do some works as demonstration etc on need basis. The expenditure incurred on longer duration of stay vis-à-vis travel expenses that will be incurred by frequent trips, need for longer duration of stay etc will be decided in consultation with the expert by the Additional Commissioner (Thiruppani)

8.The honorarium for Thiru Naveen and Thiru Jijulal may be fixed Rs.1750/-per day apart from actual Travelling Allowance (cost of Ticket by 3 A/C Sleeper class) subject to the condition that they should stay in the work spot at least for a minimum of 10 days and that they should go to the work spot on the invitation of the Additional Commissioner (Thiruppani) and shall submit a report regarding the work done during their stay. They will be paid by the temple concerned on submission of claims after the work is over for the visit. The claim will be settled within 10 days.

9. Each Advisory cum Supervisory Committee member may be given one item of work and not less than 8 hours work for the day may be fixed as eligibility criteria for claim of consultancy fee. They should utilize their visit to impart indepth training and submit an inspection report for each visit.

10. If skilled workers with B.Sc., Chemistry as qualification and persons trained in Chemical conservation in Government Museum and ASI are engaged for this work, they may be paid Rs.1000/- per day for those with B.Sc. Chemistry qualification alone and Rs.1200/- per day for those who underwent training in the Chemical Conservation Course of the Government Museum, Chennai and got a certificate. For the semi skilled workers, Rs. 500/- per day may be fixed at present. The remuneration shall be paid from the funds of the temple concerned. They shall go to work spot on the invitation of Additional Commissioner (Tiruppani) (Member/ Co-ordinator) and shall submit a report regarding the work done during their stay.

11. For the persons specified in para 10, a visit will be usually for 30 days at a time or till an item or work assigned to them by the Advisory cum Supervisory Committee member in charge of that work is completed to the satisfaction of the concerned E.O / Committee member.

12. The above honorarium / wages will be subject to such revisions in keeping with the cost of living, quality of work etc., as shall be decided by the Commissioner in consultation with Government.

13. In case, the particular temple has paucity of funds the same shall be reimbursed from the temples which have sufficient funds.

14. The Advisory cum Supervisory Committee will advise both individually and collectively on need basis as desired by the Principal Secretary to Government, Tourism, Culture and Religious Endowments Department and the Commissioner Hindu Religious and Charitable Endowments Department.

15. The State Government members of the Advisory cum Supervisory Committee and Working Committeeshall claim Travelling Allowance and Dearness Allowance from State funds. In respect of Members of the Committees working in the Central Government, the Travelling Allowance and the Dearness Allowance shall be sanctioned from the funds of the Temples concerned, in case they do not combine it with the work of their respective departments. In case, the particular Temple has paucity of funds the same shall be reimbursed from the temples which have sufficient funds.

16. All the non officials should submit their bills to the E.O. of the temple on the day of departure after each visit or soon after. The claims will be settled within 10 days of their submission.

17. Each temple is a separate institution. Also, materials will be supplied by each temple. Only Labour is being paid for; that too on Nominal Muster Roll basis. Hence, the threshold level of the Transparency of Tenders Act will not be attracted.

18. The Advisory cum Supervisory Committee collectively and severally will advise the temple authorities / HR&CE officials in the procurement of proper materials like chemicals etc., and labour including skilled labour as required for archaeological works.

19. The Advisory Cum Supervisory Committee (collectively or severally) will approximately estimate the duration of the work and materials required.

20. Chemicals may be purchased to (as per) the quality of chemicals recommended by the Advisory cum Supervisory Committee.

21. The Advisory Cum Supervisory Committee (collectively or severally) should demonstrate to the Hindu Religious Charitable Endowments officials and the concerned workers how the works of conservation / restoration should be carried out according to archaeological principles.

22. The Commissioner, Hindu Religious and Charitable Endowments Department has recommended that the Advisory cum Supervisory Committee may be constituted initially for a period of 2 years and extended depending on the need and performance.

23. The Commissioner, Hindu Religious and Charitable Endowments Department may propose new experts to the Government both in Advisory cum Supervisory Committee and working committee whenever the necessity arises in consultation with the Commissioner of State Archaeological Department and Superintendent Archaeologist, ASI.

24. The estimate for conservation shall be prepared by any member of Advisory / Supervisory Committee or by the working committee individually.

25. The Commissioner, Hindu Religious and Charitable Endowments Department has also recommended that the estimate prepared for the work as above shall be scrutinized and counter signed by the Advisory cum Supervisory Committee to enable the Commissioner, HR&CE to approve the same as per the procedure laid down above. He has also requested that for those committee members who are in Government service, the consent of the

concerned department may be obtained at Government level if necessary. This has been done for the A.S.I. The others serve only in Tourism, Culture and Religious Endowments Department.

26. Formulation of the Advisory cum Supervisory Committee and Working Committee in subject to the condition that the State Government members of the Committee will claim the TA and DA from State funds and the amount to be spent for the particular year has to be calculated in advance.

27. The Government after careful examination accept the proposal of the Commissioner of Hindu Religious and Charitable Endowments Department at para 3-26 above and Government has also decided to constitute an Advisory cum Supervisory Expert Committee initially for a period of 2 years and extended depending on the need and performance and also decided to constitute a Working Committee for a similar term for the Hindu Religious and Charitable Endowments Department to restore the murals comprising of the following Members:

Advisory cum Supervisory Committee (Expert Committee)

❖ Mrs. SreelathaRao, Assistant Superintending Archaeological Chemist, ASI, Chennai 600 009	..Member.
❖ Mr. Veeraragavan, Deputy Superintending Archaeological Chemist, (Retd.), ASI	..Member
❖ Smt.K.Moortheeswari, Deputy Superintending Archaeologist, Fort Museum ASI, Chennai - 600 009	..Member
❖ Dr.L.Rajeswari, Deputy Superintending Archaeologist Chemist, ASI, Trissur, Kerala	..Member
❖ Thiru.MadhavaSharma,Ex. A.S.I Chemical Conservationist	..Member
❖ *Additional Commissioner, (Thiruppani), HR&CE Department*	*..Member/ Co-ordinator.*

Working Committee

1) Mr. Veeraragavan, Deputy Superintending Archaeological Chemist, (Retd.), ASI
2) Mr. V. Loganathan, Deputy Superintending Archaeological Chemist,(Retd.), ASI, No.9285th Main, 10th Cross E&F Block, Ramakrishna Nagar, Mysore-570022, Karnataka State.
3) Thiru Madhava Sarma – Ex. A.S.I. Chemical Conservationist
4) Thiru Sampath Kumar, Artist Modeller, ASI (on retirement)

5) Mr. P.B. Naveen

6) Mr. V.M. Jijulal

28. This order issues with the concurrence of Finance Department *vide its U.O.* No.49400,TD& I/2013, dated:12.09.2013.

(BY ORDER OF THE GOVERNOR)

R.KANNAN
PRINCIPAL SECRETARY TO GOVERNMENT

To
Dr. R. Kannan, I.A.S., Principal Secretary to Government,
Tourism, Culture and Religious Endowments Department, Chennai – 9.
The Commissioner in-charge, Archaeology Department, Chennai-8
The Commissioner of Hindu Religious and Charitable
Endowments Department, Chennai-34
Dr.G.Maheshwari, Superintending Archaeologist,
Archaeological Survey of India, Chennai Circle, Chennai-9
Smt. K.Moortheeswari, Deputy Superintending Archaeologist,
Archaeological Survey of India, Chennai Circle, Chennai-9
Thiru K.T.Narasimhan, Retired Superintending Archaeologist,
Archaeological Survey of India, Chennai-9
Copy to:
The Special Personal Assistant to Hon'ble Minister for Finance, Chennai-9.
The Special Personal Assistant to Hon'ble Minister School Education,
Sports and Youth Welfare, Chennai-9.
The Private Secretary to Principal Secretary to Government, Tourism, Culture and Religious
Endowments Department, Chennai – 9.
The Deputy Secretary to Government Tourism, Culture and
Religious Endowments (RE) Department, Chennai-9
The Deputy Secretary to Government Tourism, Culture and
Religious Endowments (Culture) Department, Chennai-9
The Finance (TD and I) Department, Chennai-9
Tourism, Culture and Religious Endowments (MA-1)
Department, Chennai-9
Tourism, Culture and Religious Endowments (General)
Department, Chennai-9
SF/SC

// Forwarded by Order //

Section Officer

Abstract

Tourism, Culture and Religious Endowments Department - Archaeology – Thiru K.T.Narashimhan, Superintending Archaeologist (Retired), Archaeological Survey of India, designate as consultant Archaeologist / Conservationist – orders - issued.

Tourism, Culture & Religious Endowments (MA2) Department

G.O.(MS) No.171   Dated:29.06.2013.

Thiruvalluvar Aandu-2044,

Vijaya, Aani-15.

Read:

1. The Commissioner of Archaeology,Chennai-8,Letter No.C1/2309/13, Dated: 2.5.2013.
2. The Commissioner of HR&CE, Chennai-34, Letter No.15119/2010/Y2, dated: 6.5.2013.

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ORDER:

The following Announcement was made by the Hon'ble Minister for School Education, Sports and Youth Welfare on the floor of Legislative Assembly on 25.4.2013 (Art & Culture Demand No.29):-

"As ordered by the Hon'ble Chief Minister, the amount of Rs.15.00 Lakhs may be allotted for an expert in the field of Archaeology, who has retired from the service, possessing

complete and special knowledge and experience in the conservation works of Archaeology may be appointed as Consultant Archaeologist / Conservationist, as was done in 2001-2006 by appointing a Retired Archaeologist with experience in conservation and restoration work of monument in the Department of Archaeology and HR&CE Department".

2. To implement the above announcement, the Commissioner of Archaeology has stated that, a sum of Rs.100 Crores has been allocated under the Heritage protection Component of the 13th Finance Commission grants works to the Department of Archaeology and Hindu Religious & Charitable Endowments. Most of the works under Heritage protection relate to conservation / restoration of archaeological monuments which are between 300 to 1500 years old. These works have been entrusted to the Public Works Department. But the works of conservation/ restoration of archaeological monuments are of a special nature anddiffer fundamentally from modern structural work / building materials with which the PWD is familiar. They must be done in accordance with the principle of conservation of monuments laid down in the Venice charter of 1966. There is, therefore, a need for obtaining technical guidance from an archaeologist to advise the Public Works Department engineers at the time of identification of works to be taken up, preparation of estimates, method of execution, materials, equipment to be used and stage by stage during execution of the works whenever any difficulty arises. Any structure over 100 years old is considered a heritage monument.

3. Even in 1929, Mr. D.P. Roy Chowdhry of Bengal, the famous sculptor and painter was appointed by invitation by the then Government of Madras Presidency as the Superintendent of the School of Arts and Crafts, Madras vide G.O. No.793, dated 2.5.1929. He was also allowed to take private commissions for execution of art productions and accept remuneration for the same vide G.O. No.1323, dated 2.8.1929. He was the creator of the famous Triumph of Labour Statue and the Mahatma Gandhi Statue even now seen on the Marina Beach, Chennai.

4. In the year 2002, Thiru M.G.Chella Pillai, Retired Archaeological Engineer from the Archaeological Survey of India (ASI) was appointed as consultant for this job based on the recommendation of Thiru K.T. Narasimhan, the then Superintending Archaeologist, Archaeological Survey of India. Thiru M.G.Chella Pillai, Retired Archaeological Engineer of the ASI was accordingly designated as 'Archaeological Consultant' for the Department of Archaeology for all conservation/renovation works entrusted by the Department of Archaeology. This time, Thiru K.T. Narasimhan himself is available since he has retired in 2006.

5. Thiru. K.T. Narasimhan, M.A., PG. Diploma in Archaeology (Archaeological Survey of India - ASI) and Diploma in Conservation (France), Vyakarana Sahrtya Siromani, Siksha Sastri, P.O.L., formerly Superintending Archaeologist, Archaeological Survey of India, Fort St George, Chennai has been identified by the Commissioner of Archaeology (i.c.) as a person suitable for the job and has recommended that he may be designated as Archaeological consultant for the Department of Archaeology and Hindu Religious & Charitable Endowments for all the conservation and restoration works. He has restored and conserved several monuments in Tamil Nadu, Andhra Pradesh, West Bengal of the Archaeological Survey of India. He has also set up several Museums for the Archeological Survey of India. He has International experience

in Vietnam and Cambodia, where he was the Team Leader of the Archaeological Survey of India representing India in the UNESCO delegation and gave advice on Siem Reap and the Cham monuments in Quang Nam (Da Nang Province, Vietnam – called the Champa civilization who went from the Chola Empire).

6. He gave advice for the Museum Theatre Conservation, restoration of the bronze gallery etc., in 2003 for the 151st Year Anniversary Celebrations of the Government Museum. For the renovation of the Amaravati Gallery in the Government Museum, Chennai he was invited to serve on the Committee.

7. The Tamil Nadu State Department of Archaeology is protecting 85 monuments including religious and secular buildings in the State. A sum of Rs. 10.00 Crores was sanctioned for the conservation of the ritual temple monuments by Government of India under the Heritage protection Component of the 13th Finance Commission Grants. The following schemes are proposed to be implemented under Part II Schemes during the year 20l3-2014 by the Government in the conservation and providing infrastructure facilities at:-

(1) Chinnayankulam, Chinnayampettai Village, Chengam Taluk Tiruvannamalai District, for a sum of Rs 24.00 Lakh.
(2) Swasthik well at Tiruvellarai in Lalgudi Taluk of Tiruchirapalli District with cost of Rs. 25.00 Lakh.
(3) Manora at Sarabendrarajapattinam in Pattukottai Taluk of Thanjavur District for Rs 12.00 Lakh.
(4) Mukyachaleswara Temple, Perumukkal, TindivanamTaluk for Rs.1 Crore.

8. The Commissioner of the Hindu Religious and Charitable Endowments Department has also identified Thiru K.T. Narasimhan as the person that they would like to designate as Archaeological Consultant for the conservation and restoration of their temples. They have the major share of works under the 13th Finance Commission besides their own works for temple Kumbhabishekams and Samprokshanams. The Commissioner considers Thiru K.T.Narasimhan as a highly experienced and recommended him for designation as Archaeological Consultant. He has been impressed with his skills and abilities. He has already been nominated as Consultant for the Sri Rangam Temple Rampart Walls restoration which was approved upto the level of Hon'ble Chief Minister and issued as G.O.(Ms)No.93, Tourism, Culture and Religious Endowments (RE.4) Department, dated 17.05.2013.

9. The Commissioner, HR & CE and the Commissioner of Archaeology also recommended a fee of Rs. 5000/- per visit excluding TA./D.A. to be paid as consulting fee. The visits would be on need basis only and at the request of the work executing authorities.

10. Therefore, there is a need for obtaining the consultancy services and expert opinion from an Archaeologist experienced in the work of conservation and restoration of archaeological monuments, advice and execute the work according to the Principle of Monuments conservation. To execute the work which includes the advice on the preparation of

estimates; implementation of the work stage by stage etc., it is proposed to designate Thiru K.T. Narasimhan, an eminent Archaeologist and expert in conserving the ancient monuments.

11. The following terms and conditions are to be incorporated in the appointment order to the consultant Archaeologist / Conservationist based on the recommendations of the Heads of Departments of Archaeology & Hindu Religious& Charitable Endowments:-

i. Thiru K.T.Narasimhan shall be responsible for guiding the Public Works Department / Hindu Religious& Charitable Endowments engineers in the preparation of detailed estimates for monument works proposed or taken up under the 13th Finance Commission Grant. The Public Works Department is executing the works for the State Department of Archaeology.

ii. He should guide the Public Works Department / Hindu Religious& Charitable Endowments engineers in procuring proper materials and labour (including skilled labour) as required for archaeological works.

iii. He should demonstrate to the Public Works Department / Hindu Religious& Charitable Endowments engineers and the concerned contractors, how the works of conservation/ restoration should be carried out according to archaeological principles.

iv. His visit to a monument site shall be of not less than one day's duration (8 hours) in order to be eligible for the consultancy fee of Rs.5,000/- and he should utilize his visit to impart in-depth training. He should submit an inspection report for each visit.

v. Transport from his residence to place (to and fro), Boarding and Lodging will be provided by the respective departments.

vi. TA/DA will be provided at Central Government rate as for his last drawn Basic Pay and Grade Pay, where facilities as per para-5 is not given.

vii. He shall make periodical inspections of the various work sites as required and also whenever requested by the Public Works Department / Hindu Religious& Charitable Endowments engineers concerned or at the direction of the Commissioner of Archaeology and Commissioner of Hindu Religious & Charitable Endowments.

viii. He should inform the Commissioner of Archaeology and Hindu Religious & Charitable Endowments before he proceeds for inspection and should submit an inspection report after completion of the inspection marking a copy to the Executive Engineer, Public Works Department(Buildings) / Hindu Religious& Charitable Endowments concerned of the respective departments.

ix. He should present his claims on consultancy fee to the Commissioner of Archaeology and Commissioner of Hindu Religious & Charitable Endowments concerned Public Works Department Engineer/ Executive Officer., Hindu Religious & Charitable Endowments.

x. The payment will be made as soon as he submits the Inspection Report without delay.

xi. The Executive Engineers, Public Works Department (Buildings) / Hindu Religious & Charitable Endowments and the Heads of the respective department concerned are requested to honour the claims made by Thiru K.T.Narasimhan subject to the terms and conditions stated above out of the provision made for the archaeological consultancy charges in their detailed estimates or departmental provision as the case may be. Where for a minor work, provision of archaeological consultancy has not been made the payment to Thiru K.T.Narasimhan may be made out of the petty supervision charges provision/ departmental provision.

xii. Where transport, Boarding and Lodging is not provided, TA/DA etc., at the rates available for Central Government employees will be paid for his last drawn Basic Pay and Grade Pay.

xiii. The consultant may be engaged initially for a 2 year period and extended depending on the need and performance. Further, each and every monument/temple selected for restoration when entrusted, the number of trips can be specifically defined to regulate the work in consultation with the consultant.

xiv. Each temple is a separate institution which will consult separately as per their need. It is only the Department of Archaeology which will consult as a single entity and pay from Government funds. The consultant may at the maximum have to visit per annum below 200 days i.e. below Rs. 10 lakhs. Therefore, the threshold level for the Transparency of Tenders Act will not be attracted vide G.O. No.392, Finance (Salaries) Department, dated 18.08.2009.

12. The Government after careful examination, accord to designate Thiru K.T.Narasimhan, M.A., PG. Diploma in Archaeology (Archaeological Survey of India) and Diploma in Conservation (France), Vyakarana Sahrtya Siromani, Siksha Sastri, P.O.L., formerly Superintending Archaeologist, Archaeological Survey of India, Temple Survey Project (SR), Fort St George, Chennai as the Consultant Archaeologist / Conservationist for all conservation and renovation works entrusted by the Department of Culture, (Archaeology and Museums, etc.) and Hindu Religious & Charitable Endowments of the Government of Tamil Nadu for a

period of two years with the terms and conditions mentioned at para 11 above and to sanction initially a sum of Rs.10,00,000/- (Rupees Ten Lakhs only) towards the consultancy fee for the above purpose.

13. The amount sanctioned in Para 12 above may be credited to the following head of account:-

> 2205 – 00 Art and Culture – 103 Archaeology – Schemes in the Twelfth Five Year Plan – II. State plan JA. Repairs, Renovation and Maintenance of Monuments etc., and Excavation of Archaeological Sites – 33 Payments for Professional and Special Services – 02 Remuneration.
>
> (DPC. 2205 00 103 JA 3321)

14. Necessary funds will be provided in the RE/FMA for the year 2013-2014. Pending provision of funds, the Commissioner of Archaeology is authorised to draw and disburse the amount sanctioned at Para 12 above in anticipation of funds provided in RE/FMA 2013-2014. The Commissioner of Archaeology is requested to send necessary proposal for inclusion of the amount in the RE/FMA 2013-2014 to Government in Finance (Edn-II) Department, without fail.

15. This order issues with the concurrence of Finance Department, vide its U.O.No.11/JS (RSM)/2013, Dated:29.06.2013. ASL No. 526 (Five Hundred and Twenty Six).

(BY ORDER OF THE GOVERNOR)

R. KANNAN
PRINCIPAL SECRETARY TO GOVERNMENT

To

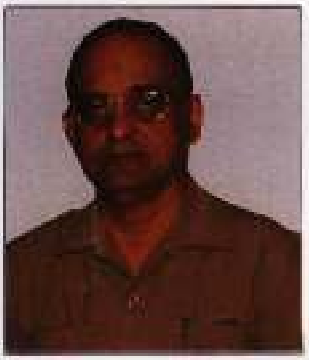
The Commissioner,(i/c), Department of Archaeology Chennai - 8.
The Commissioner of Hindu Religious & Charitable Endowments,
Chennai-34.
The Commissioner of Museums, Chennai-8.
The Chief Engineer (Buildings) Public Works Department, Chepauk, Chennai-5.
Thiru K.T.Narasimhan, Superintending Archaeologist (Retired), Archaeological Survey of India (through the Commissioner of Archaeology)
The Pay and Accounts Officer, Chennai -35.
The Principal Accountant General, Chennai -18.
The Accountant General, Chennai -18.

Copy to:

The Chief Minister's Office, Chennai-9.
The Senior Personal Assistant, Minister for School Education, Sports & Youth Welfare, Chennai-9.
The Senior Personal Assistant, Minister for HR & CE, Chennai-9.
The Senior Personal Assistant, Minister for Finance, Chennai-9.
The Finance (Edn.II/BG-II) Department, Chennai-9.
The Public Works Department, Chennai-9.
The Private Secretary to Principal Secretary to Government, Tourism, Culture and Religious Endowments Department, Chennai -9.
All Sections, Tourism, Culture and Religious Endowments Department, Chennai -9.
SF/SC.

// Forwarded by Order //

Section Officer



ABOUT THE AUTHOR

Dr R. Kannan, B.Com., B.L., M.B.A., C.A.I.I.B., M. Soc. Sci (Birmingham, U.K.), Ph.D., I.A.S belongs to the 1981 batch of the Indian Administrative Service. He is at present Additional Chief Secretary, Tourism, Culture and Religious Endowments Department of the Government of Tamil Nadu, Fort St. George. He is in additional charge of the Department of Museums.

He worked as a Probationary Officer in the Bank of Baroda and the State Bank of India for four years before joining the I.A.S.

Dr Kannan is an expert specialised in Participatory Rural Appraisal. As a district administrator (Collector of Erode) in 1991-93, he pioneered the use of PRA in government. His Ph.D. thesis is on "Impact Appraisal of the use of PRA in government run programmes". He continues to practice and teach Participatory Learning and Management, Appreciative Inquiry (US Version of PRA) in his jobs in diverse departments ranging from public sector industrial units, agriculture, archaeology, museums and cooperative department, officer under the Central Vigilance Commission, Cadastral Survey, Land Records, Settlement, Personnel and Administrative Reforms, Higher Education to the museums department that he also heads now. He also sometimes teaches as a labour of love, PRA for Post Graduate students. He teaches Business Communication for MBA students.

Dr.Kannan is internationally known as an expert in Archaeology and Museums and has written more than 40 books and many more articles on these and other subjects. He was Commissioner of Archaeology and conserved several ancient monuments and temples as a pioneering effort in 2001-2002 and 2003, when he was put in merged charge and additional charge of that department respectively. He was Commissioner of Museums from 1999 to 2004. He continues that work from 19.2.2013 when he joined this department which has under its fold Hindu Religious and Charitable Endowments, Archaeology, Museums, Art and Culture Departments.

The author, Dr R. Kannan has held several important positions in various capacities in the Indian Administrative Service.

During his tenure of office as Commissioner of Agriculture in 2002-03 and as Agricultural Production Commissioner in 2003-2004, he did commendable work in the field of agriculture. New policy initiatives, methods of drought management and their implementation with clear decisions taken dispassionately in the manner of the ICS administrators of yesteryears were his hallmark. He has written books on Agriculture and Cooperation. He introduced the technology of System of Rice Intensification in cultivation of paddy, chisel ploughing, organic pesticides, fertilisers, fertigation, soil analysis from remote location through internet etc.

As Registrar of Cooperative Societies (2004-2006), he has written two books on Cooperation. 'Centenary of the Cooperative Movement in Tamil Nadu with special reference to the year 2004-05' and 'Management of Cooperatives in Tamil Nadu with special reference to the year 2005-2006'. He identified critical and strategic areas of cooperative reforms, revitalisation efforts in various sectors like credit, consumer, marketing, etc. with focus on cooperative principles, policies, performance and impact to help develop future strategies for holistic and integrated development of cooperatives.

As Principal Secretary/ Commissioner of Survey and Settlement he has written two books on cadastral survey 'The Tamil Nadu Survey Manual Volume-IV for Electronic Survey using GPS (Global Positioning Systems and Electronic Total stations)' - First Edition in 2010 and Second Revised Edition in 2012.

Dr R. Kannan is an epitome of a rare combination of administrative and academic excellence, a prolific writer, voracious reader and an eminent thinker.

He was the first person to start conservation of monuments as Commissioner of Archaeology in 2002, forty one years after the department was started in 1961. He has also conserved the Museum theatre, other buildings and reorganised galleries in the Government Museum, Chennai on a massive scale for the 151st year celebrations. The experiences of conservation are analysed and condensed in the book, 'Manual on the Conservation and restoration of archaeological monuments in Tamil Nadu including the Government Museum, Chennai - The Proceedings of an Administrator turned Conservation Archaeologist cum Museologist' in 2007. In this tenure also, he has been active as usual.

A book, '*Compilation on Amaravati Sculptures and the Conservation and Reorganisation of the Amaravati Gallery*' is also being published. He has edited this book compiled by Dr.R. Balasubramanian, Curator, Government Museum, Chennai on the reorganisation and conservation of the *Amaravati* artefacts in the *Amaravati* Gallery in the Government Museum, Chennai.

The present book about the '*Murals and Wood carving in Tiruppudaimarudur*' is being published. It brings out after painstaking original research from 2004 onwards the themes and explanation of the paintings and wood carving. Two copper plates are brought into public view for the first time. It also contains the blueprint for their conservation. The conservation work has started.

This book should be useful to all those involved in the conservation movement of our ancient heritage, academicians, architects, engineers, archaeologists, museologists, students and historians of the future.

Dr. R. Balasubramanian, M.A., C.L.I.S., Ph.D., has been the Curator for Archaeology Section of the Government Museum, Chennai from 1993 to 2014. He is currently the Curator of the Education Section.







